TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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ROBERT DROUET

Photo. by Falk.

MIRROR INTERVIEWS.

From photo. by Baker.

Stuart Robson.

Like many other comedians Stuart Robson cherished a fond desire at the outset of his career to achieve fame and fortune as a tragedian. He discovered his mistake in the course of his first professional performance when the audience laughed heartily at his attempt to interpret a sentimental role. At the end of the performance, which took place at Baltimore, in 1852, the prompter told young Robson that he had succeeded in being very funny. Robson's reply was: "I am aware, sir, that I made myself sufficiently ridiculous without your reminding me of it; but remember, the people who laughed so much at my tragedy will some day recognize me as a comedian, for I have learned what I can do." Five years afterward when he again appeared at the Baltimore Museum, he made his promise good. This time the merriment of the audience was a tribute—not derision.

Mr. Robson, when interviewed at the Imperial Hotel last week, outlined his career as follows:

"You are one of the sensible actors, I believe, who never conceal their age."

"No, sir, I don't. Why should I? I'll be sixty years old on the 4th of next March. But if there be any chronological truth in the saying that a man is as old as he feels, I'm just about half that age. I think that acting and traveling must be the cause of my perpetual youth so far as my spirits are concerned. No man can ward off the physical ravages of Time. But most old men suffer more from mental stagnation than physical decrepitude. They don't wear out—they rust out. The vocation of a comedian precludes his accumulation of mental cobwebs. Despite the venerable anecdotes concerning the melancholy disposition of comedians when off the stage, I have never encountered a real comedian who was not blessed with an abundance of animal spirits."

"But Edwin Booth excelled in comedy as well as in tragedy, and he certainly was inclined to melancholy moods."

"Ah, but his comedy was grim. He was not a comedian in temperament. Besides, circumstances had a great deal to do with saddening his life. As a boy in Baltimore, Edwin Booth was full of fun."

"Were you born in Baltimore?"

"No. I first gave vent to the so called Robson squeak that some of the critics have since called my attention to so frequently at Annapolis, Md. I don't indulge in that so-called squeak in The Henrietta except in one exclamation of surprise in the last act, but I've been credited with squeaking all through the performance. That rising intonation was introduced to heighten the effect and strengthen the similarity of the Two Dromios when Mr. Crane and I revived The Comedy of Errors, but I don't squeak indiscriminately in every role I enact just for the purpose of raising a laugh. Audiences would soon tire of a continuous performance of that kind."

"Do you come of a theatrical family?"

"Far from it. My parents were rigid Methodists at a period when even locofoco matches were preached against as an invention of the devil. My father was a country lawyer, with a fair practice, one of whose sisters was the wife of Governor Pratt of Maryland, and another the first wife of Hon. Reverdy Johnson. My early education was carefully attended to with a view to having me enter the ministry. I was not much inclined toward the pulpit, however, and my desire to go on the stage was fostered by attending the spasmodic performances of the strolling players that visited Annapolis. When I was about twelve years old my family moved to Baltimore. There I saw John Owens, and immediately became stage-struck. Often John Sleeper Clarke and I followed Owens from one end of Baltimore Street to the other, as if he were some superior being from another world. Edwin Booth, Clarke, John Wilkes Booth, W. Talbot, Somerfield Barry and I chummed together a good deal at that time. Among our diversions was the erection of an amateur theatre in the cellar of a shoemaker on Calvert Street. The admission was about three cents. One of the plays that I recall was Allessandro Masseroni, the King of the Bloody Thieves. Every actor was permitted to say what he pleased, provided it helped along the situation. My great hit consisted in chopping off the head of Edwin Booth as it lay upon a block. One of the most sensational features of this grand climax was the wonderful manner in which it was arranged to have the curtain drawn down just as I struck the fatal blow with my battle axe and the sickening dull thud announced that his head had fallen with a ker-slump upon the floor. One day my mother caught me just as I was about to decapitate my victim. I made one bound into the midst of the audience and attempted to escape. I was so disconcerted that the axe fell from my hands on the neck of Booth, who, with his neck nearly dislocated, arose and shouted: 'Look a here, you Stuarty! Come back and end the show.' But the show had to be ended without Stuarty, and the curtain, or rather the blanket, was let down in confusion. Afterwards we got a broken down horse into the cellar, but Booth and Barry monopolized all the circus riding, until the poor brute died one day, and having no means of getting the carcase out, it raised a rumpus and broke up the season."

"Were you not as a boy a page at Washington?"

"Yes, I was a page in the thirtieth and thirty-first Congresses. My uncle, Reverdy Johnson, gave me a letter to some friends in Washington, but as there were more than 100 boys clamoring for the dozen places to be filled, I only secured the position by persuading the door keeper to let me go on as a substitute one day when one of the boys was ill. Robert Toombs, one of the members from Georgia, took a fancy to me, and made the door-keeper put me on as a regular page."

"How did you obtain your first professional engagement?"

"Why, I first obtained permission from John E. Owens to go on with a lot of other boys in The Glance at New York. I kept at him until he consented to allow me to play Horace Courtney in Uncle Tom's Cabin As It Is, a play written by Professor Hewett of Baltimore in opposition to Uncle Tom's Cabin. I was then sixteen years of age. The audience wouldn't have me as a serious actor, and so I resolved to devote myself to comedy. During 1853 and 1854 I appeared from time to time in small comedy roles. The Summer of 1855 I played utilities and small comedy parts at the Varieties Theatre, of Washington, D.C. In September of that year I secured my first regular engagement, when I went to the Museum at Troy, N. Y., as the second low comedian. In the Spring of 1856 John G. Cartlitch engaged me as leading comedian for a dramatic company that he took over what was then known as the Western circuit. Then I returned to Baltimore, and appeared with William E. Burton in Twelfth Night. Burton was in my opinion the greatest comedian of his day. Baltimore audiences seemed favorably inclined towards accepting me as a comedian, and so John T. Ford engaged me for the Holliday Street Thaatre, where I remained for three seasons."

"Where did you appear during the sixties?"

"From 1860 1862 I played engagements at Richmond, St. Louis, Washington, Cincinnati, and in several other cities. During the season of 1862 1863 I was the comedian at Laura Keene's theatre in Washington. After that I was for three years with Mrs. John Drew at the Arch Street Theatre in Philadelphia. From there I went to New Orleans, and from 1868-1870 I was at Selwyn's Theatre in Boston."

"Didn't you make a starring venture after that?"

"Yes, my first attempt to illumine the histrionic heavens as a lone star was as a policeman in a piece called Law in New York. The venture didn't materially increase my bank account, so I fell back into the constellation as a member of A. M. Palmer's stock company at the Union Square Theatre, New York. That engagement lasted for three years. I made somewhat of a hit as Hector in Led Astray, and Dion Boucicault took me to England for his London production of the play at the Gaiety Theatre in 1874. In 1876 C. T. Parsloe and I brought out The Two Men of Sandy Bar, which, as you know, is a dramatization of Bret Harte's Gabriel Conroy. The public didn't like the play and its failure cost me $19,000 my savings of ten years."

"What was the matter with the play?"

"According to Dion Boucicault, it was the character of Starbottle which he said ought to have been left out. He characterized the play as a waste of splendid dramatic material, and regretted that he hadn't been asked to collaborate with Bret Harte. Some of the characters in Two Men of Sandy Bar were new types on the stage at that time. My faith in American playwrights has cost me about $125,000."

"On what plays did you lose that amount?"

"Is Marriage a Failure?, by Archie Gordon and A. D. Corbett was one of them. The first two acts were very funny, but after that the play fell flat. An Arrant Knave, which was written for me by Steele Mackaye, was another failure. But the pecuniary loss I suffered from unsuccessful productions was amply made up by the great success of another American play, The Henrietta, in which Mr. Crane and I first appeared at the Union Square Theatre on Sept. 26, 1887. The first year the piece cleared about $140,000 in profits, and it has proved a money maker ever since."

"Tell me how you came to enter into partnership with Mr. Crane."

"Why, early in 1877 Crane and I were engaged for the original cast of Our Boarding House. By some misunderstanding we were both cast to play the part of Gillypod. At first we were both inclined to insist on our full rights under the terms of the contract. Previous to that engagement we were but slightly acquainted with each other. When we met to talk the matter over I took a great fancy to Crane, and told him frankly that if I had known that he had been engaged for the part I would not for any consideration have interfered with his wishes, and Crane kept up his end in the love feast. The upshot was that Crane played Elevator and I played Gillypod, and we both made hits. This led to the formation of a partnership that lasted over ten years. During that time we appeared, among other plays, in Forbidden Fruit, Our Bachelors, and Sharps and Flats. For two seasons we were exceptionally successful as the Two Dromios. On the road we also appeared in revivals of The Merry Wives of Windsor and She Stoops to Conquer."

"When and why did you separate from Mr. Crane?"

"In 1889, and for no other reason except that we thought we could draw equally well in single harness, which has proved to be the case. Some of the newspaper scribes have tried hard to construe our separation as a bitter feud. In reality we are the best of friends."

"What new plays have you produced since 1889?"

"Government Acceptance, Is Marriage a Failure?, An Arrant Knave, Truthful James, and the play in which I am appearing at present, Mrs. Ponderbury's Past, which I am happy to say has been so well received that I shall appear in it almost exclusively throughout the season. My repertoire since 1889 has also included The Rivals, She Stoops to Conquer, The Comedy of Errors, and revivals of other standard plays."

"I'm told that you and Crane used to have fun with pestiferous deadheads."

"Yes, but only when they had no claim whatever to ask for tickets. An iceman in Meriden, Conn., sent us an application for gratuitous tickets, giving the 'dullness of his business' as the singular excuse for his request. This is the reply we sent him:

DEAR SIR—Your application for free seats is in order. If there is a joy on earth we delight in it is playing before a houseful of people who pay nothing for the privilege. You say you are an impecunious iceman. There you touch us. There is a frigid congeniality between your business and ours which appeals directly to our sympathies. But courtesies should be reciprocal. Recognizing this fact, you will, of course, send us next Summer to our homes at Cohasset, Mass., all the ice our families can use, and we will send you the equivalent in tickets for admission to our family circle at the theatre. Truly, etc., ROBSON AND CRANE.

"It is needless to say that our proposition didn't seem to strike the iceman as a feasible arrangement."

"Did you see much of Lawrence Barrett at Cohasset?"

"Yes, indeed. When he died the New York *Tribune* sent a representative to my house at Cohasset to get my reminiscences of him. Not long afterwards I met Edwin Booth at the Players'. After shaking hands with me very cordially, Mr. Booth said: 'I want to talk to you about Barrett. In giving your reminiscences of him in the *Tribune*, you didn't qualify your praise, as others have done, but stated boldly that Lawrence Barrett was a great actor. Why do you think so?' My reply was: 'Any man who can play three parts better than anybody else is a great actor. Barrett played five parts better than anybody else—Cassius, The Man o' Airlie, Gringoire in The King's Pleasure, Yorick, and the Lanciotto in Francesca da Rimini. What do you think?' Mr. Booth's answer was: 'I think he was unmistakably a great actor.' He then told me of an incident that I don't think has ever been published. Mr. Booth had no idea what a sick man Mr. Barrett was until the night before he took to his bed. When he arrived at the theatre Booth advised him to go home, but Barrett declared that he'd pull through all right. Booth thereupon declared point blank that if Barrett acted that night he wouldn't, as John A. Lane could take Barrett's part. Finally Barrett yielded and went home. When Booth entered his sick room the next day Barrett motioned to him not to come near the bed, pointing to his mouth to indicate that he might have some contagious disease, and didn't want Booth to run the risk of catching it. The tears welled up in the eyes of Mr. Booth while he was telling this incident. In fact, he took Barrett's death so much to heart that I'm sure it shortened his own life."

"Do you care to say anything in regard to the old stock days?"

"I'm not much given to lauding the palmy days of the drama. There are plenty of other people to bemoan what they are pleased to call the degradation of the stage. In my opinion, acting has advanced greatly, as the world has in most respects. In the so-called palmy days I have had to appear in as many as seventeen plays in one week, and in which I only knew five parts. It was impossible for actors to give a respectable performance under such circumstances. Very often we had to resort to improvising, as we didn't know our lines. That acting upon the whole is better than it was twenty-five years ago is manifest in the fact that audiences are now far more intelligent and exacting than they were then. The principal improvement in acting has been in the way of naturalness, and the trend of American plays is in the line of natural and refined comedy."

The interview then took a domestic turn when Mr. Robson's three year-old tyrant ran into the room and insisted on monopolizing the centre of the stage. Mr. Robson confided to me that he is a grandfather and that his little three-year-old ruler is the uncle of an eight year old nephew.

A. E. B.

THE LATE MR. CASTELLO.

The Empire stock company, which produced last night A Woman's Reason, is also rehearsing Sidney Grundy's three-act farce The Late Mr. Castello. This piece will probably be produced immediately if A Woman's Reason fails to draw.

The Late Mr. Castello was produced at the Comedy Theatre, London, on December 28. The central figures in the piece are a pretty widow, Mrs. Castello, and a certain artful Captain Trefusis, who is determined to marry her. In order to excite Mrs. Castello's interest the captain invents an imaginary sweetheart who has been untrue to him. The widow, to encourage him, shows him her bare arm, which she lets him pat and stroke, and asks him to measure her waist. In a moment of irritation, however, she becomes engaged to an elderly egotist, Sir Pinto Wanklyn, but soon after lets him know that she will be his wife only in name, and that they will occupy separate apartments.

Trefusis arranges with Mrs. Bickerdyke, Mrs. Castello's mother, that he shall pose, to Sir Pinto, as the late Mr. Castello, whose alleged death is not authenticated. Sir Pinto is terrified at the thought that he has been offering his affections to a married woman and that the jealous husband has turned up, and is frightened into pretending that it was to Mrs. Bickerdyke that his offer was made.

In the last act Trefusis confesses that his faithless sweetheart was a myth; and, on hearing this, Mrs. Castello changes her mind, which had been bent upon accepting him. The Captain, however, by persuading Mrs. Castello that her husband has returned and is on the point of coming to claim her, drives her to desperation, and on discovering the hoax that had been played, she falls into the captain's arms with the exclamation: "Thank heaven!" Thus all ends happily.

CLEOPATRA IN MONTANA.

The village of Bozeman, in Montana, was recently edified by a performance of Shakespeare's tragedy of Antony and Cleopatra. The dramatic critic of the *Bozeman Gazette* wrote as follows:

The play met with an enthusiastic reception and the manager feels much encouraged. He will probably try it on New York city, since it has been received here. There was a noticeable lack of talking and toysome laughter at the most impressive moments. There was also a large lack of infants in arms. It is becoming apparent that fond fathers and mothers have about concluded that their infants do not fully appreciate high-class drama. The wail of a nursing child just at the time everyone is waiting with bated breath to catch the passionate words of the tragedian is not calculated to lend a charm to the play, and perhaps it may now become fashionable to leave infants at home.

If so, Bozeman will have made another step upward and onward, and will have something besides City Council to be proud of. No stronger evidence that the play took well at Bozeman can be adduced than the fact that the Farmers' Rest, near the Opera House, was almost deserted during the performance. Everyone was dead between acts to its existence, so intent were they in drinking in the delights of the play.

NO CASE AGAINST BLEIMAN.

The case of the Fire Department vs. Max Bleiman came up in the Jefferson Market Police Court last Wednesday. Fireman Daniel L. Simonson charged that Mr. Bleiman had sold standing room tickets in violation of the new ordinance, and Mr. Bleiman declared that the Department had not notified him of the new ordinance until after the tickets had been sold. After hearing the statements of both sides, Magistrate Deuel dismissed the case.

DUSE STARTS TO-MORROW.

Eleanora Duse will sail for this country on the *Majestic* to-morrow (Wednesday). Her company have already sailed from Genoa and will be here by the end of this week. As THE MIRROR announced some weeks ago Madame Duse's leading man will not be Signor Ando, but Signor Rosastina, who is a stranger to American audiences. Joseph Schurmann, Duse's personal manager, arrived here last Tuesday.

SULLY'S NEW PLAY.

Daniel Sully has made a hit on the Pacific coast in a new comedy by Dan Mason entitled A Bachelor's Wives. The newspapers in San Francisco, Sacramento and Denver have praised the piece un-tintedly, and in its leading character Mr. Sully seems to have found a part happily fitted to his marked ability as a comedian.

J. H. STODDART'S ANNIVERSARY.

The sixty third anniversary of J. H. Stoddart's professional debut is to be celebrated next Thursday evening at the Academy of Music where this sterling veteran has been acting the part of Joe Aylmer in The Sporting Duchess since last August.

At the conclusion of the performance next Thursday Mr. Stoddart will hold a reception which will no doubt be largely attended by his numerous friends in the profession. Incidentally A. M. Palmer, under whose management he acted for so many years, will present him with a loving cup. On one side of the cup a relief figure of Mr. Stoddart's head has been engraved, and on the other side is the inscription.

Mr. Stoddart was born in Yorkshire, England, in 1827, but the best part of his career has been passed on the American stage. He came here in 1854 with a letter of recommendation to the elder Wallack, who engaged him for many roles. During that engagement he married Matilda Phillips. His married life was one of great domestic happiness and the death of Mrs. Stoddart about four years ago was a sad blow to him. His daughter now keeps house for him in their comfortable home in Seventy-seventh Street. His son graduated from Columbia College and is a lawyer.

Mr. Stoddart has been associated with old men parts since he was eighteen years of age. His father, who acted at the Theatre Royal in Glasgow for thirty years, had six sons, all of whom took to the stage. Four of Mr. Stoddart's brothers are dead. His brother, Richard, is still acting in England.

From 1861 1865 Mr. Stoddart acted at the Olympic Theatre in New York, first under Laura Keene, and afterwards under the management of Mrs. John Wood. While there he made a great hit as Moneypenny in The Long Strike, a character with which he became so identified that for a long time afterwards he was referred to as Moneypenny Stoddart.

From 1867-1874 he was a member of Lester Wallack's famous stock company. After that he was principally associated with the stock company productions of A. M. Palmer at the Union Square, the Madison Square, and Palmer's Theatre. This season Mr. Stoddard joined Charles Frohman's forces.

Among his remarkable characterizations were Pierre Michel and Jean Rantzau. He is especially effective in parts that have peculiar and striking traits which are outside of convention. He has a ripe intelligence, quick power of a grim order, a cynical sort of humor and real pathos. The intensity of his acting is the most pronounced feature of his peculiar method. This more than anything else is what has given him such a strong hold over his audiences.

May he live to act for many years to come, for there is no danger of such a splendid actor as J. H. Stoddart ever lagging superfluous on the stage.

UNDER NEW MANAGEMENT.

John P. Slocum, one of the best known and most popular managers in the theatrical profession, has been secured by the National Bank of Commerce of Kansas City to direct the Auditorium Theatre in that city. The Auditorium is considered by many as one of the most magnificent theatres in America. It was built at a cost of $500,000 some four years ago, and during the past season an additional $80,000 was expended in new decorations and perfecting its equipment.

It is located in the heart of the city and enjoys superior advantages, not only in its clientele but in being accessible from all parts of the city. The Auditorium is not only one of the principal points of interest but is the pride of the local press and public, and is the only theatre in Kansas City that enjoys this distinction.

The Auditorium has a seating capacity of 2,215 and the stage is so arranged that a perfect production of either a light comedy or the largest operatic or spectacular piece can be produced with equal fitness.

It is needless to say that Mr. Slocum will direct the Auditorium on a metropolitan basis and with the same care and attention to detail that characterized his management of the Garrick Theatre in New York city and the other various enterprises which have been under his management. Mr. Slocum assumes the direction of the Auditorium with the best wishes of every prominent manager in the profession and the confidence and esteem of the National Bank of Commerce, whose cash capital is $1,000,000. Mr. Slocum, therefore, probably has the distinction of having the strongest financial support of any manager in the world, and it may safely be said that the success of the Auditorium under his direction is assured.

RICHARD MANSFIELD'S LARGE BUSINESS.

Frank Murray writes that Richard Mansfield's present tour through the South is the most successful he has ever played. In nearly every city the prices have been advanced from those charged last season, and in every city but one—Atlanta—Mr. Mansfield has played to the capacity of the theatres. Atlanta, however, appears to be in about the same condition Chicago was after the World's Fair. Mr. Murray writes that the report of Mr. Mansfield's speech, which was sent out from Atlanta, was garbled and distorted and that the actor did not insult the audience in the slightest. Mr. Mansfield's new play, The Story of Rodion the Student, is in great demand in the South, where tragedy is still relished, and Mr. Murray concludes, "I think if Mr. Mansfield were to play Hamlet or Richard III. through Texas he could charge $5 a seat and get it."

AN ITALIAN HAMLET.

Last Thursday night there was a performance of Hamlet in Italian at the Turn Hall Theatre at 66 East Fourth Street, off the Bowery. The title-role was played by a young Italian actor, Paolini, who has already won considerable reputation in his own country. The other parts were played by amateurs.

Here is a copy of the play bill:

GIOVEDI' 23 GENNAIO 1896
a ore 8 p. m. precise
GRAND RECITA STRAORDINARIA
a totale beneficio del rinomato Artista Drammatico Italiano
IACOPO PAOLINI
In unione ai Filodrammatici del Circolo Italo Americano che gentilmente si prestano a rappresentare
AMLETO
PRINCIPE DI DANIMARCA
Tragedia in 5 atti dell Immortale
WILLIAM SHAKESPEARE

PERSONAGGI

Il Re	Sig. A. Rollina
La Regina	Sig.ra L. Metelli
Amleto	Sig. I. PAOLINI
Ofelia	Sig.ra A. Luz
Laerte	Sig. S. Melchiori
Polonio	Sig. L. C. Zumbo
Orazio	Sig. E. Barcini
Marcello	Sig. F. Rossi
Bernardo	Sig. E. Bencetti
Lo Spettro	Sig. F. D. Malzone
1o Commedante	Sig. L. Frascarelli
2o Commedante	Sig. L. Zampone
Una Commedante	Sig.ra E. Acerbi
Un Becchino	Sig. A. Villa

Dame e Cavalieri di Corte - Armigeri - Paggi - Seguiteri.
LA SCENA E' IN ELSINORO.

Per comodita della Scena l'ultimo atto viene diviso in due.

Cinque soli minuti d'intervallo da un atto all'altro.

Molti distinti Filodrammatici che non prendono parte nella tragedia, come atto cortese deferente all'Artista I. PAOLINI, gentilmente si prestano a fare le comparse.

(Great many distinguished Dramatic Amateurs, that will not take part in the Tragedy will courteously act as silent characters, as an appreciative token of esteem to Mr. I. PAOLINI.)

Lo Spettacolo comincera alle 8 precise e terminera alle ore 11½.

Apertura del Teatro ore 7 p. m.
NON SONO AMMESSE ENTRATE DI FAVORE.

The performance of a play of Shakespeare in a foreign tongue is at the very least always interesting as a dramatic curiosity. Hamlet was here given under almost primitive conditions. It was suggestive from more than one point of view. It showed the inherent dramatic strength of the play and its power to hold and fascinate a popular audience. It suggested something of the way in which the play must have been acted on the Elizabethan stage and its possible effect upon an Elizabethan audience. Best of all, it proved Shakespeare's superiority to spectacle; it proved that no scenery is necessary to lend illusion to the play of the poet. Acted upon a stage almost bare of scenic equipment, its appeal to the imagination was perhaps the stronger for its very lack of accessory.

The audience was almost entirely composed of Italians, and Italians palpably of the lower class with keen but simple intellects. It was not an audience of scholars and critics. Closet lovers of Shakespeare would have opened their eyes both at the presentation of the play and its reception. Here was proof positive that Hamlet, intelligibly acted before an intelligent audience, is vital and moving in the same way as any modern play.

Some five hundred impressionable persons whose lives are probably spent in sordid employment were crowded within four stuffy walls before a platform on which actors in nondescript costumes spoke the words of the most humane poet that has ever lived. And from eight o'clock till twelve they sat excited and absorbed, their imagination aflame, their sympathy aglow.

M. Zola says that the popular theatres of Paris, the Ambigu Comique and the Porte Saint Martin, have done more for dramatic art in France than ever the Comedie Française has done. This sounds extravagant and paradoxical. Yet no lover of Shakespeare could sit in this audience of common Italians and watch their enthusiasm without feeling the power of Shakespeare's spell more deeply than any careful performance of the play on a pretentious stage could have made one feel it. Shakespeare is for the intelligent low as well as for the intellectual high.

The tragedy was acted in a way to inspire respect. Signor Paolini, who appeared thus obscurely, is an actor of great talent. His conception of Hamlet—which is probably the Hamlet of Italian tradition—is much like the French conception of Mounet-Sully's. He showed the Prince to be of an impetuous, fiery, impulsive nature. At all times was he fervent and impassioned. When the Ghost appeared, his back was turned and he was talking colloquially. When he saw the spirit he was terror-stricken to an intense degree. As in the French version, Polonius was made a comic foil. The inquisitive prying of the chamberlain was set forth with almost identically the same stage business. The Prince's scenes with Ophelia were elaborated and made much of. In the speech to the players, he sat, book in hand, with his back to the audience, facing the players on the second stage as if engaged in directing their rehearsal.

There were two candles on the table in Ophelia's mad scene. She took them and placed them on the floor, as if to light the imaginary body of Polonius. After the drowning, she was carried upon the stage on a bier and Laertes passed her and wept over her. In the graveyard scene, but one grave digger was used. At the final catastrophe, the Ghost appeared again and Hamlet died facing him.

Signor Paolini's performance was a fine achievement. It was finished and restrained in technique, intelligently and imaginatively expounded. There could be no question about his understanding the character, and realized from his own point of view—probably the characteristic one of his country—it was made consistently and logically attractive.

A good actor can always rise superior to his surroundings. Signor Paolini, by the sincerity of his art, aroused the imagination of his audience, and held them absorbed to the end. How many English actors who think that fine scenery is essential to a performance of the play could have accomplished so much?

After the curtain had fallen, a MIRROR representative went behind and met the actor. He is a young man of handsome face and fine physique, less than thirty years old. He has had an admirable schooling in the stock companies of Italy, and has often acted with Duse. Possibly he may be seen in her support during her coming tour in this country.

THE CLIPPER ANNUAL FOR 1896.

The New York *Clipper* annual for 1896 surpasses any previous issue of this most valuable and reliable publication. It is larger, handsomer, and more fully illustrated than ever before. The theatrical chronology of all the important events in the life of the American stage is, as usual, carefully and accurately edited; it is a veritable mine of information.

The sporting chronology is likewise complete and veracious. Among the illustrations, which are unusually good, there are admirable character portraits of Mollie Fuller, Isabel Irving, Herbert Kelcey, Vesta Tilley, Maud Huth, Vesta Victoria, Clara Havel, Bessie Bellwood, Mrs. Leslie Carter, Frank Mayo, Lew Dockstader, Alice J. Shaw, Joseph Hart, Andy Mack, W. H. Crane, Francis Wilson, Roland Reed, and Yvette Guilbert.

THE MIRROR congratulates the *Clipper* on this praiseworthy publication, and takes pleasure in recommending it to all professionals as both useful and interesting.

SCENES FROM CURRENT PLAYS.

DARMONT. SARAH BERNHARDT.

ABBEY'S THEATRE. IZEYL. ACT IV.—IZEYL'S DEATH.

From a flash light photograph made especially for THE DRAMATIC MIRROR and copyrighted 1896 by Joseph Byron.

THE TRUTH OF THE SMITH-ROBSON CASE.

The decision handed down last Tuesday by the Court of Appeals in the case of James R. Smith against Stuart Robson is not by any means as startling as some of the reports printed in the daily papers might lead people to believe. The history of the case is as follows:

James R. Smith, who was originally engaged by Stuart Robson to support Thomas Q. Seabrooke in The Cadi, was discharged by Mr. Robson under a clause of his contract which empowered Mr. Robson to release Mr. Smith if he became satisfied that the actor was incompetent. Mr. Smith, through his attorney, A. H. Hummel, contended that Mr. Robson had not the arbitrary right to judge of his competency, and he brought suit in the City Court, recovering a judgment for $1,212.67. The General Term of the Common Pleas set aside the judgment on the theory that Mr. Smith, by the plain language of his agreement, gave Mr. Robson the privilege to be the sole judge of his performance and the right to decide when he felt inclined to dismiss him.

Mr. Hummel then carried the matter to the Court of Appeals. He insisted that the contract contemplated a steady employment of the actor for a full season with only reasonable check upon him for inattention and carelessness, and that as a jury had found that Smith had performed his duties properly, Mr. Robson clearly had no right to discharge him. The Court of Appeals sustained Mr. Hummel's views, set aside the judgment of the Grand Term, and ordered Mr. Smith's judgment to be paid in full with costs.

Chief Judge Andrews, in an opinion which was concurred in by the entire seven members of the appellate tribunal, decided that competency was a matter which could be demonstrated by proof, and that the manager, in forming an estimation of the ability of his employes, must form that judgment in good faith, so that, in addition to using good faith in the exercise of that judgment, he show to the satisfaction of the court that incompetency existed.

According to the daily papers, Mr. Hummel has succeeded in making the courts take a new view of the two weeks' notice clause which exists in every theatrical contract, and that under this new interpretation no manager would have the power to discharge an actor under the two weeks' notice clause. This, of course, would be too sweeping a decision and is not according to the finding of the Court of Appeals. Mr. Smith's contract with Mr. Robson read as follows:

"If Robson should, at any time, feel satisfied that he was incompetent to perform the duties which he had contracted to perform, in good faith, Robson should have the power to terminate the contract on a notice of two weeks." The performances called forth the adverse criticism of Mr. Robson, who sent Smith a notice, as follows:

"As we are positive you will not suit us, we hereby tender you two weeks' notice, making your engagement with this company end Sept. 19.

"Respectfully yours,
"STUART ROBSON."

The above is an unusual form of contract and on it Mr. Robson was beaten. Had the contract been worded in the ordinary way, i. e., to the effect that should either of the parties be dissatisfied with the engagement either would have the power to give two weeks' notice, then Mr. Smith would not have had a case.

The Court of Appeals simply denied Mr. Robson the right to arbitrarily decide for himself the question of Mr. Smith's alleged incompetency. Had Mr. Robson been able to present proof of Mr. Smith's alleged incompetency, such as newspaper criticisms, etc., then Mr. Robson might have won the case.

As it is, however, he has settled the case by mailing to Mr. Smith's attorneys the amount of the judgment, about $1,200.

AUGUSTUS PITOU'S PLANS.

Augustus Pitou is a manager who does not let the grass grow under his feet. Already he has not only formulated, but perfected, the most extensive plans for some new enterprises for next season.

Chauncey Olcott, who is pretty well recognized by this time as Scanlan's successor in the delineation of romantic Irish peasantry, will of course remain under Mr. Pitou's management. His next season will begin on Aug. 31 at the California Theatre, San Francisco. This will be his first appearance as a star on the Pacific Coast. After this engagement he will work East, playing all the important Western cities. His next New York engagement will begin in January, when he will be seen in a new play now being constructed for him. George B. Jessop, who has collaborated with Mr. Pitou in all the Scanlan and Olcott plays, will not, however, have a hand in this new production. It will come from the pen of a well-known playwright whose name Mr. Pitou does not yet care to divulge. The scenario of the play has long been completed and the author is now busy writing the story in narrative form with full notes explaining the stage business. Mr. Pitou believes that this is the only way to assure a perfect scheme of acting, the dialogue in a play of this sort being a secondary consideration.

Chauncey Olcott's present engagement at the Fourteenth Street Theatre will be prolonged as long as it is found profitable. After Mavourneen's run, The Irish Artist will be revived; this, in turn, will be followed by a revival of The Irish Minstrel, Scanlan's old play, written by Fred Marsden, the rights to which are controlled by Mr. Pitou.

The Power of the Press will be revived next season, and a tour of ten big cities has already been booked. For this production a strong melodramatic company will be organized, and after the ten cities have been covered, Mr. Pitou will bring the company to New York for an elaborate production of a new local melodrama, which is expected to last through two more seasons. The Power of the Press, meanwhile, will continue its tour through smaller cities with a No. 2 company.

Kathryn Kidder will also remain under Mr. Pitou's management and Madame Sans Gêne will continue to be used. The recent revival of As You Like It was made simply to freshen up and stimulate Miss Kidder and the other artists composing the Sans Gêne company. The performance was very successful, and Miss Kidder's Rosalind was warmly praised by the Washington critics.

The Grand Opera House under Mr. Pitou's enterprising management has taken on a fresh lease of life. All the old patrons of the theatre, whose loyalty had been somewhat alienated of recent years, have been drawn back to the old stand and patronize each attraction in large numbers. Mr. Pitou expresses himself as more than satisfied with the success of his first season's lease of the house. The attractions booked are certainly of a superior kind for a combination house.

DUSE AND THE SWEDISH KING.

The King of Sweden has conferred upon Eleanora Duse the Medal of Sciences and Arts. He also presented the actress with his photograph, signed by his own hand. When the interview came to an end, he said: "Signora, you have traveled all over the world and I never move from my country. I hope that good fortune may bring you among us once more. If I am not here I shall be in the country and I hope you will come to me there for my house shall be ever ready to receive you."

E. D. Shaw, Bus. Mgr. Address MIRROR.

IN OTHER CITIES.

PROVIDENCE.

[illegible] at the Providence Opera House was that roaring play Shore Acres, capitally presented by James A. Herne and a good co. Mr. Herne impersonated the leading character of Nathaniel Berry in his quiet yet natural manner, and always won the admiration and love of his auditors. Joseph Foster as Martin Berry, James T. Galloway as Joe Sloane, Ernest Lamson as Sam Warren, Grace Reed Clark as Ann Berry, and Grace Filkins as Helen Berry did commendable work, and shared with Mr. Herne in the hearty applause. The piece was finely staged and attendance for the week large. S. R. O. last of the week. Little Christopher 27-Feb. 1.

Rush City closed a good week's engagement at B. F. Keith's Opera House 18. The audiences increased each night, and the theatre was filled the latter part of the week.

For the week 20-25 Hal Read's Human Hearts received uniform Providence presentation and was enthusiastically greeted by good sized audiences. The [illegible] role of Tom Logan in an earnest and forcible manner, and Bertha Rose Westbrook was very effective as Jeanette Logan. Walter G. Horton in the heavy amount of villains into the role of Frederick Armitage, and William Kobyus played Jem Mason the tramp admirably. There are some beautiful and realistic scenes in the play. Peter F. Dailey in The Night Clerk 27-Feb. 1.

At Lothrop's Opera House this week a new star was introduced to patrons of the house in the person of J. W. Harrington, who appeared as Rube Stacy in the play of that name written by him. It was a laughable production and favorably received by good-sized audiences. Two old favorites were in the cast, viz., John N. Phillips and James E. McElroy, and their comedy work in conjunction with that of Mr. Harrington created much merriment. Kate Dallas in Hazel Kirke 27-Feb. 1.

Fanny Davenport has written Manager Morrow, of the Providence Opera House, for a return engagement in April. Gismonda played to big houses in December.

Leo Lester and Irene Stacy have joined Lothrop's Stock co.

Tom Lewis of Fred Hallen's Twentieth Century Girls co. spent Sunday, 19, in this city.

George F. Whipple of Whipple Brothers left 22 for New York.

Manager J. T. Fynes of Keith's Opera House went to New York on a business trip 21.

Walter Manchester, formerly of Keith's Opera House, was conveyed to the insane asylum during the past week. Last season Mr. Manchester fell from the tie-floor to the stage and was badly hurt, and this last affliction was undoubtedly caused by the fall.

An Elks' social session was held by Providence Lodge, No. 14, in its hall at Keith's Opera House even of 21 and a large audience enjoyed the meritorious entertainment furnished by some of our best local talent.

A large audience attended the fourth Graham concert at Music Hall Sunday evening 19. The entertainers were Dave Fitzgibbon, J. P. Luddy, May Wentworth, Tim Cronin, Conchita, and Fitzgibbon trio. On Sunday evening Feb. 9 a number of Manager John Graham's professional friends will tender him a testimonial concert in the Providence Opera House.

Press Agent William H. Mason of Lothrop's Opera House was recently elected secretary of the Florist's Club.

Several members of the Shore Acres co., including James A. Herne, witnessed a performance of Human Hearts at Keith's afternoon 21.

Redfield Clark, of one of A. M. Palmer's Trilby cos., was in town 22.

J. J. Dowling was here 20-25 rehearsing a co, to play The Red Spider at the Grand Museum, Boston, week of 27, and at Lothrop's Opera House, this city, Feb. 3-8.

Charles Metcalf, in advance of Peter Dailey in The Night Clerk, and Bailey Avery, of Little Christopher co., were here 23. HOWARD C. RIPLEY.

ATLANTA.

Robert Mantell at Henry Greenwall's New Lyceum Theatre last week did a good business, and was given many encores for his admirable work in the attractive repertoire which he and his co. offered. His support, too, was indeed good, and are worthy of all the praise that was bestowed upon them.

Fanny Davenport was to have appeared at one of our theatres, but for some reason, not yet given out, it is pretty generally understood that we shall have to give up all hope of seeing her this season.

Aiden Benedict's Fabio Romani was given at Henry Greenwall's New Lyceum Theatre the early part of the week and did fairly well from a pecuniary point of view.

An early production at one of our theatres will be Madeline, or the Magic Kiss, with Camille D'Arville in the leading role. This is the first appearance in the Gate City of Camille D'Arville, and the indications point to her doing a splendid business.

The Old Homestead, seen here many times before, was presented for three performances.

An early attraction at the New Lyceum will be Friends, which has proved a popular drawing card at every theatre it has been presented.

Much interest is manifested in the advent of Henry Irving and Ellen Terry. The plays to be given are: The Merchant of Venice, Becket, Nance Oldfield, and The Bells. The more desirable seats are bringing $3, and the entire house is sold for the first performance. A land-office business is the result at the box-office.

Paderewski, who appears during the coming week, will also be a new comer to the town, but his fame has reached the fair sex long since, and it is safe to say he will be given a royal welcome by the beau monde.

W. J. Holpin, together with his wife Papinta, have gone to the Crescent city. It was Mr. Holpin who managed the City Trocadero so successfully during the Exposition, and to him was due the brilliant success that this house achieved. Papinta, during her engagement at this house, was the reigning sensation of the moment and proved to be the most popular dancer the town has ever seen.

B. W. Kleibacker, who has been the director of the New Imperial, is soon to leave with a Japanese troupe. They were at the Japanese Village at the Exposition, and he is to look after their interests on the road. He has confidence in his new venture and hopes to win.

For the past several seasons the town has enjoyed excellent productions of Summer opera, and Herbert Mathews was always responsible for it. It might be a little previous in commenting upon this, but if Hub Mathews were here it would cause many hearts to throb with gladness at the faintest prospects of it.

ALF FOWLER.

SAN ANTONIO.

Robert Downing, with hardly any advance notice, showed up at the Grand Opera House 15. If he had arrived in time he would have had a good house. His train did not get in till 9:30 and the curtain did not go up till about 11 o'clock. He gave the performance, presenting his new play, Helena, and it was about 1:30 A. M. when the curtain rang down on the last act.

Minnie Maddern Fiske played a most satisfactory engagement at the Grand 16-18 to large houses. Her impersonations were warmly commended, and the work of her supporting co. was excellent. The Queen of Liars seemed to be the favored performance here.

The Haverly Minstrels are underlined for 29; Richard Mansfield 23; Yale's Twelve Temptations 24-26; Mantell 31; Paderewski Feb. 3.

Manager Walker and Robert Downing had some trouble over the latter's engagement here. Manager Walker claims, according to report, that Mr. Downing could have been here in time, but putting in a night at El Paso threw him behind.

WILLARD L. SIMPSON.

MINNEAPOLIS.

At the Metropolitan Opera House Wang was given 16-18 to good-sized and well-pleased audiences. The co. was well balanced. Albert Hart made a decided hit as Wang. Georgia Caine caught the house as Matova. Charles Burrows was very amusing as Colonel Fracasse, and Frank Casey was an acceptable Pepot. Chorus strong.

Salter and Martin's Uncle Tom's Cabin co. held the boards 19-22 to very poor business, and deservedly so, for a more incompetent aggregation has rarely, if ever, been seen here. Nellie McHenry in The Bicycle Girl 23-25.

At the Bijou Opera House A Railroad Ticket opened a week's engagement 19 to two very large houses and made an emphatic hit. Eugene Canfield, who is a great favorite locally, was enthusiastically welcomed as the Ticket Agent. He outdid himself, and kept the audience in continual laughter. His support was exceptionally good. J. H. Bradbury was irresistibly funny as the Rain King. Charles E. Grapewin made a pleasing Broker. Frank Gardner was happily cast as the Collector, and Harry Porter appeared to advantage as Lithograph Bill. The "mirror dance" of Hulda Halvers and Lon Rice, the graceful dancing of Mattie Lockette, and the exquisite singing of Messrs. Porter, Gardner, Terry and Kerr were unusually strong features. Fantasma 26-Feb. 1.

Danz' Symphony Orchestra gave another of its popular concerts at Harmonia Hall afternoon of 19 to a good-sized and demonstrative audience.

Clara Louise Thompson, a Minneapolis young woman of some professional experience, and of not a little dramatic ability, is presenting a new picture play, The Chinook, throughout the Northwest with considerable success. F. C. CAMPBELL.

ST. PAUL.

At the Metropolitan Opera House Gloriana was presented 16-18 to fair houses. The co. is not a strong one, yet there were several clever artists in the cast. Ada Van Etta is a very clever and pleasing actress, gifted with an attractive stage presence. She reads her lines well and made a hit in the part of Gloriana. Zoe Elgie was pleasing as Jessie Chadwick. Garrison Ball as Leopold Fitz Jocelyn, George L. Stout as Timothy Chadwick and J. W. Davenport as Count Evitof do good work in their respective roles. A neat little curtain raiser, The Marble Arch, was presented in a taking manner.

Jolly Nellie McHenry and her clever co. presented The Bicycle Girl 19-22 opening to good houses. Nellie McHenry is the same bright, clever and vivacious actress as ever. She was very taking in the part of Grace Fordyce, the bicycle girl. She works hard to please her audiences and succeeds in keeping them in a merry mood and is the life of the piece as evidenced by the hearty applause received. The part is not a strong one for her. She is capable of much better work in a more congenial part. Charles P. Morrison is a good comedian and as Stephen Stillwell does a very clever piece of acting and met with noticeable recognition. John Webster was excellent as Baron Byke, Laura Bennett as Mrs. Potipher, Della Jackson as Blanche Harcourt sustained their parts well; both ladies possess pleasing voices and their singing was an attractive feature. Henry Laurient did well as John Potipher. Salter and Martin's Uncle Tom's Cabin co. 23-25; Shore Acres co. 26-Feb. 1.

At Litt's Grand Opera House Hanlon Brothers' Fantasma was presented by a strong and clever co. 19-25, opening to packed houses and delighted audiences. A number of excellent specialties have been introduced in the scenic effects, especially in the last act the most gorgeous scenery was displayed. Nettie Black was excellent in the part of Fantasma, gifted with a rich, melodious voice and natural grace. The part just suited her. She met with noticeable favor. George H. Adams as Pico the clown was very comical in his antics and pantomime, and caught the house throughout the performance. Ben J. Miles as Zamaliel, Sadie Stephens as Hograth, John H. Halam as Farmer Close, Martha Morris as Lena finely sustained their roles and well deserve favorable mention. Pauline Glidden, the famous cornetist, played two selections and was enthusiastically encored. The dancing by a number of pretty and graceful girls was a taking feature. T. C. Coughlin, Tom Courhlin, M. G. Douglas and the McDonough Brothers do good work. The performance gave general satisfaction, and will do a good week's business. The Land of the Living co. 26-Feb. 1.

E. C. Stephens co., of Syracuse, N. Y., has presented Nellie McHenry with a handsome bicycle made especially for her.

Delmore and Crouch have joined the Nellie McHenry co., and will appear in a new and novel dance.

The Bicycle Girl co. will play Cal Stone's circuit, and through the Northern Pacific route to the Pacific Coast.

Nettie Black, now playing the title-role in Hanlon Brothers' Fantasma co., is remembered by many in St. Paul as a very clever and attractive member of the Jeanne Winston Opera co., and a favorite with our theatregoers.

Pauline Glidden with the Hanlon Brothers' Fantasma co. is a St. Paul girl. Miss Glidden's cornet playing is superb; she met with a cordial reception on this her first appearance before a St. Paul audience for several years. Miss Glidden has been very successful in the East.

The Carnival opens on Tuesday evening. The festivities will commence with a grand parade of magnificent floats and the attendant clubs in a variety of costumes in escort to the palace and fort cut of blocks of ice. On the grounds are Indian villages, Toboggan slides, Polo park, etc. It will be a grand event. GEORGE H. COLGRAVE.

GALVESTON.

Minnie Maddern Fiske made a strong impression on her auditors at the Grand 13, 14 in A Queen of Liars and A Doll's House, the latter being supplemented with A Light from St. Agnes. While many of those present had enjoyed the cleverness of this talented artiste in the past—and in quite different roles—and much had been heard of her success since resuming her profession, none were prepared for the revelation in store. It goes without saying that the general verdict was a favorable one; a fit endorsement of the commendatory attention extended by other communities and a proper tribute to true art as exemplified in the person of this gifted woman.

Robert Downing played The Gladiator to a fair-sized and appreciative audience 16.

The Girl I Left Behind Me was seen here for the first time 17. While the play itself was favorably viewed, the manner in which it was presented left much to be desired. The co., though not positively weak, was with but one or two exceptions considerably below the standard generally looked for under a Frohman banner, nor were the accessories, etc., adequate by any means. The attendance was good, thanks to the popularity of the play deservedly merited under proper circumstances.

Albert Grau, of the Minnie Maddern Fiske co., was quite an invalid while here, and though his work on the opening night was performed without an apparent effort, he was utterly unable to appear thereafter, and his part was accordingly read by the stage manager very creditably, considering the circumstances.

Owing to some misunderstanding regarding dates, the Robert Downing co. did not arrive here until 9 o'clock on the night of the performance, and the curtain was not raised until nearly 10. From what little could be learned the San Antonio date was unknown to the Downing management until too late to rectify or cancel, in consequence of which the co. arrived twelve hours later than originally anticipated.

Next week, Richard Mansfield, Twelve Temptations, Haverly's Minstrels. C. N. RHODE.

KANSAS CITY.

Rice's spectacular, 1492, made a flying jump from Sacramento to the Coates, and was well received by three good sized audiences 21, 22. The co. was an improvement over last year's. Bessie Bonehill proved a bright and twinkling star in the galaxy of shining lights, and captivated the audience with her cleverness. Richard Harlow was also seen here for the first time, and was very well liked. The piece went with considerable vim and dash, and the lively chorus and excellent specialties were heartily applauded.

The Fireman's Ward was presented 24 and 25 by a fair co., for the benefit of the firemen's fund, and was well patronized by the fire laddies and their friends. Herrmann 30-Feb. 1.

Hopkins' Trans-Oceanics opened 19 to two audiences, which completely packed the Grand Opera House, and many were turned away in the evening; business kept up well during the week. The co. is a strong one, and afforded an excellent variety of vaudeville acts. The midget athletes, the Rossow Brothers, the smallest men in the world, were really wonderful in their line, and their boxing bout kept the house in an uproar of applause. Apollo, the wire performer, and the Sisters Gebrue, clever dancers, were also heartily received, and the balance of the bill was good. The Widow Jones 26-Feb. 1.

The White Rat was presented at the Ninth Street Opera House 19-24, and fairly patronized. Town Topics 26-1.

George W. Cable gave dramatic readings at Lyceum Hall before good-sized audiences 28. FRANK P. WILCOX.

MILWAUKEE.

A large audience was present at the opening performance of Gismonda at the Davidson 21, and I doubt if any of those present ever witnessed a more elaborate production at a Milwaukee theatre. Fanny Davenport and Melbourne McDowell are worthy of the support of all who appreciate good acting.

The Land of the Living received only moderate patronage at the Bijou 19-25. The piece is a lurid melodrama of merit. The Two Orphans was given by the stock co. at the Academy this week, and the attendance was good. Carroll Johnson and other good specialty people furnished the vaudeville of the programme.

Sousa's Band will give two concerts at the Pabst Feb. 2.

George Melville and wife (Mamie Conway) joined Devil's Auction here 15.

Gus Weinberg spent several days here last week visiting relatives and friends. He left 18 for Cincinnati, where he will join the stock at Freeman's. E. T. MCDONALD.

DETROIT.

Detroiters are not often favored with such a musical treat as was accorded them this week in German opera during the brief Damrosch engagement at the Detroit Opera House. It began Monday evening, Jan. 20, and closed Tuesday evening, 21. During this short period, however, we had the delightful satisfaction of hearing this superb co. in three Wagner operas: Tannhauser, Monday evening, Die Walkure, Tuesday afternoon, and Die Meistersinger, Tuesday evening. Each of the operas were as elaborately and beautifully staged as was possible within the limitations found in an ordinary theatre for the proper scenic mounting of grand Wagnerian opera. The co. comprises some noted names, veterans in the artistic interpretation of the genius of the modern master, with the fascinating aroma of the Beyreuth atmosphere clinging around them. Katharina Lohse-Klafsky, Max Alvary, Emil Fisher, Louise Mulder, Marie Mattfeld, Wilhilm Gruening, Gerhard Stehmann are names which show the high standard of excellence which was Damrosch's aim when organizing his present co. The engagement here, though short, was a successful one on account of the large audiences attending each performance, and was a brilliant one in so far as effective work on the part of the artists and appreciation and enthusiasm on the part of the audience contribute toward realizing that quality.

In return for the many times that Thomas Q. Seabrooke has delightfully whiled away the hours and banished dull care for us in his now abandoned role of comic opera, we are ready to give him a rousing welcome when he opens at the Detroit in his new play The Spectator. It is said that George H. Broadhurst, the author, has created in John Fullerton a most congenial role in which Seabrooke's happy talents finds opportunity for free venting. We are eager for the opportunity of confirming the good reports of the play. Fred C. Whitney's co. in a revival of Rob Roy is the next announcement for the Detroit, opening on 27.

At the Lyceum 19-25 Sidney R. Ellis' play, Darkest Russia, is on the boards and doing a big business. The play is very well and favorably known and deserves the success which has usually been accorded it wherever presented. The incidents, of course, introduce nothing new, the story dealing with Russian oppression with Siberia like a black spectre hovering over it all, but it is dramatically strong, picturesquely mounted and the dialogue bright and clever. Katherine Roland, a young lady whose home is Detroit, does exceedingly clever work in the character of Ilda Baroski. Maurice Drew as the hero of the play is fully equal to the adequate portrayal of the character. Next week, George W. Monroe in A Happy Little Home at the Lyceum.

At Whitney's A Country Circus delighted more than the usual contingent the first part of the week (19-22). "The largest matinee of the season" was the statement made regarding the performance Sunday afternoon, and the good work was kept up right along until the close of the engagement. Thursday evening The Span of Life opens, and will fill out the remainder of the week at Whitney's.

A genuine old-fashioned variety show is the current attraction at the Empire this week (19-25) at the Empire, and is affording much entertainment. Dan Hiatt, violinist, opens the programme, which C. W. Williams, Delmore and Lee, Mitchell and Jess, Al Reeves, and others contribute toward making a lively and interesting one.

A big American spectacular pantomime co. is the rather stentorian announcement for next week at the Empire.

On Sunday the new stock co. began their second week's engagement at the Capitol Square, where they are making a favorable impression. This week the play given is Lost in London, it is being enacted in a very creditable manner, and is evidently pleasing to the patrons of the house. The specialty programme for the week includes Isabella Rosseau, singer, and Harry and Emma Smith and Master Arthur in musical novelties. KIMBALL.

JERSEY CITY.

Trilby by W. A. Brady's (Western) co. was presented at the Academy of Music 20-25 for the first time in this city, and the business has been fine. The presentation is a perfect one, and the co. all that could be desired. Mabel Amber is the winsome Trilby, and she has become a favorite with our theatregoers. Theodore Roberts is the gruesome Svengali, and his performance is a finished one. He receives curtain-calls at each performance. Richard Ganthony as Taffy, Frank Rolleston as the Laird, and Frederic Conger as Billie were all that could be desired. Lizzie Annandale was the Madame Vinard, and her clever portrayal of the part won her frequent applause. All the details of the play were well looked after. The Fatal Card 27-Feb. 1; The Black Crook 3-8.

Marie Dressler, of the New York Casino Co., and A. M. Palmer were guests of Mrs. Henderson at the Academy of Music 22.

Articles of Incorporation of the Jersey City Philharmonic Club were filed with the City Clerk 20. Henry Wagner, leader of the Academy of Music Orchestra, is president.

Mrs. Henderson has had a flashlight picture taken of her Academy of Music.

Mrs. Thomas Q. Seabrooke (Elvira Croix) and F. F. Proctor were guests of Manager George Hartz, of the Lyric Theatre, Hoboken, recently.

John Holmes, formerly manager of the Star Theatre, Brooklyn, has been in town since 18, looking for a site upon which to build a theatre.

The Palma Club stag 18 was a fine affair, as it was ladies' night. Those appearing were Deveaux and Archer, good musicians; Annie Russell, serio-comic; Morton and Coleman, sketch; Anna Bell, fancy dancer; Ray Vernon, ballads; Louis Dougherty, stump speech; Dan Regan, banjoist; and Nelson and Midley, sketch.

Ladies attending our local theatres have become so accustomed to removing their hats when they enter the theatre that to see one on a lady's head during a performance is almost a novelty. Mrs. Henderson, of the Academy, is responsible for this agreeable fad.

Manager George Hartz, of the Lyric Theatre, Hoboken, who scalded his hand a short while ago, is able to be about the theatre again. WALTER SMITH.

OMAHA.

The Creighton School of Dramatic Art, under direction of Frank Lee Short, held their first annual presentation at the Creighton Theatre 18 to a large and fashionable audience.

John Kernell in The Irish Alderman at Creighton Theatre 19-22 has a good co., who are wasting time on an indifferent play. The features worthy of mention in this engagement comprise the dancing of the ever popular Marion Brothers, and the comicalities of Phil and Nettie Peters. Hopkins' Trans-Oceanic Vaudevilles 26-29; Mr. and Mrs. Sidney Drew 30-Feb. 1; May Irwin in The Widow Jones 2-5; Sidewalks of New York 9-12, Field's Minstrels 14, 15.

Daniel Sully, who opens at the Creighton 23, has offered Mrs. James H. Wheeler, a promising amateur of Omaha, a position in his co.

All who remember his infectious humor in Aunt Bridget found George H. Monroe no less funny in his new farce-comedy of A Happy Little Home at Boyd's Theatre 19-21. Four good houses showed that it was a good thing. Monroe was brimming over with fun in his triple role of lawyer, detective and theosophist. All the co. is good, the wardrobe faultless, the properties pleasing and the fun uninterrupted.

The advance sale for The Raiah foreshadows one of the most successful events of the season. They have played to phenomenal houses in the North-west.

Wang 26-29; Henry E. Dixie 29, 30; Gloriana 31, Feb. 1; Local Opera 2-5; James O'Neill in Monte Cristo 6, 7. R.

LOUISVILLE.

John Griffith gave an elaborate spectacular version of Faust at the Grand Opera House 20-25. The electric effects produced were very realistic and the special scenery used was a marked feature of the production. Mr. Griffith is surrounded by a good co. and his attraction drew good business. The American Girl 27.

Charles Cowles in A Country Merchant, a comedy dealing with rural life, drew fairly good business at the Avenue week commencing 20. Light on the Point for one week commencing 26.

The attraction at the New Buckingham 20-25 was the Rentz-Santley Novelty and Burlesque co., which will be followed by the Irwin Brothers' Big Specialty Entertainers.

Du Wolf Hopper in Dr. Syntax and Canary and Lederer's Passing Show divided the week at the other house.

The sale of seats for the Heinrich co. engagement at the Auditorium commenced 20.

Robert G. Ingersoll lectured here 20, his announced subject being "Foundation of Faith."

Byrne Brothers will produce Eight Bells at the Temple Theatre 27.

John L. Sullivan celebrated the conclusion of his engagement with The Wicklow Postman by sampling the Kentucky product too freely, and made things quite lively at the depot before he could be induced to depart with the co.

George Selby, a Louisville musician, is composing an opera upon a romantic theme. CHARLES D. CLARKE.

INDIANAPOLIS.

Frank Damrosch opened at the English Opera House on Jan. 10, giving three nights of grand opera of a kind this city has not been favored with for many years. The three large audiences present places Indianapolis among the cities that can appreciate the work of the masters when presented by such artists as those composing this co.

De Wolf Hopper will give four performances of Dr. Syntax at the English, opening the evening of 23.

Lewis Morrison opened at the Grand Opera House 20 giving two evenings and a matinee of Faust and concluding with Yorick's Love. Morrison has hitherto been known to this city as Mephisto, and the departure he has this season inaugurated was watched with much interest and some misgiving by his admirers. He fully sustained himself as Yorick and he can now claim the confidence of the patrons here in anything he chooses to offer. There would seem to be little excuse for his not adhering closely to his Faust since the capacity of the Grand was taxed at every performance.

The Park has displayed the standing room card at every performance of Harry Morris' Twentieth Century Maids, which opened on 20 for three evenings and three matinees.

Jessie Mae Hall opens at this theatre 23 for the remainder of the week.

At the Empire the City Sports opened 20, to continue throughout the week, and the work of the Nelson Sisters has been most appreciated of anything of its kind seen here. The remaining members of the co. are mediocre, but the business of the house has been good.

The suit that was filed last season by Julia Marlow Taber against the Indianapolis *Journal*, demanding $10,000 for libel, was dismissed at the cost of the plaintiff, during her recent visit to the city.

The Empire Theatre at the close of the season will pass to the management of Manager Brady, now managing Heuck's Opera House, Cincinnati, and the theatre will be renovated, the stage enlarged and fitted with new settings. The new management will open with a class of plays that will be new to the old patrons of the Empire, and inviting to new ones. The character of the productions will be greatly improved, limiting the stage to spectacular high-class vaudeville and melodrama. CHARLES F. KENNEDY.

BUFFALO.

A Social Highwayman excited considerable interest, as it is about the only satisfactory attraction Buffalo has had this year.

The Bostonians Jan. 20-25 in operas new and old repeated their former victories. A War Time Wedding seemed appropriate during these troublesome times, but it is hardly up to the mark. Mr. Barnabee introduces the familiar cork leg which years ago made him famous. Puddinhead Wilson 27-29.

The White Squadron is playing to full houses at the Lyceum. The cast is an adequate one, headed by Emily Northrop. M. F. Alsop leads the male contingent. On the Mississippi week 27.

Reilly and Woods are playing at the Court Street Theatre to big houses. Madge Ellis is one of the best of the character soubrettes, her manner is chic and her songs thoroughly up to date. CRITIQUE.

CHARLESTON.

For the engagement of Irving and Terry at the Academy of Music 22 the house has been practically sold out at prices ranging from one to five dollars. These are the highest prices charged here since the war, and, notwithstanding hard times, the English star will be greeted by a four-thousand-dollar house.

Oliver Doud Byron 17 in Ups and Downs of Life drew a small audience.

The Cotton King, booked for 20, canceled at the last minute on account of being so closely followed by Irving and Terry. Old Homestead 27; Baldwin-Melville Feb. 1.

Manager Van Dusen was in the city last week in advance of Old Homestead. R. M. SOLOMONS.

OPEN TIME.

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ALEXANDRIA, Ind.: Jan. 29 to 31, Feb. 1 to 5, 11 to 29.

ALBANY, N. Y.: Proctor's Leland Opera House, Feb. 6, 13. Mar. 2, 7, 9, 10, 11, 16, 17; April 1, 2, 7 to 24, May 1 to 20.

BRIDGEPORT, Conn.: Park City Theatre, Feb. 4 to 7, 17 to 28, Mar. 2, 3, 4, 5, 7 to 24.

BRIDGEPORT, Conn.: Auditorium Theatre, Feb. 1, 17 to 27, Mar. 5, 6, 7, 16 to 28, Apr. 1 to 7.

GOSHEN, Ind.: Opera House, Mar. 13, 20 to 28.

HARTFORD, Conn.: Proctor's Opera House, Feb. 10, 11, 12, 14, 18, 20, Mar. 2, 7, 9, 10, 11, 16, 17, April 1, 2, 7 to 24.

MIDDLETOWN, Ind.: Elliott Opera House, Feb. 5, 6, 17 to 29.

RAVENNA, O.: Reed's Opera House, Feb. 3, March 25.

ROCHESTER, N. Y.: Fitzhugh Hall, Jan. 28 to 31.

WAUKESHA, Wis.: Silurian Casino, Feb. 4 to 10, 18 to 27, Mar. 1 to 12, April 1 to 8, 18 to 30.

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CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Hillyer's wonders was presented 13, 14 to crowded houses. Mikado, by home talent, 17 and matinee 18 to the most fashionable audience of the season. Fabio Romani 23.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Sowing the Wind 11 to very large and cultivated audience. The performance created great interest. The Homestead 12, 13 to good houses and afforded the usual pleasure. Robert Mantell 17, 18.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Sherwood Concert and Opera co. 28.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): House dark 12-18.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): The Old Homestead 17 to big business. Havlin's Minstrels 27; The Girl I Left Behind Me 31.

HUNTSVILLE.—OPERA HOUSE (John Gordon, manager): Baldwin-Melville finished a week's engagement 18 to big business the whole week. Friends 23; William H. Sherwood 24.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben S. Thiess, manager): Donnelly and Girard in The Rainmakers 16 to good business; excellent performance. Sowing the Wind 17 to good business. The best play seen here this season. The Old Homestead 19 to S. R. O.; performance fair. Baldwin-Melville co. 20-25.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Otis Skinner in Villon the Vagabond 17; good house. Receipts, $375. His Grace De Grammont, matinee, 18. Sherwood Concert co. 20; Maloney's Wedding 24; Alf and Bob Taylor 30.==ITEMS: The arrival of Otis Skinner and the issue of THE MIRROR having a cut of that most popular actor on the first page in our city the same day was quite a coincidence. A good audience greeted Mr. Skinner at the Grand, as he is a Helena favorite.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Otis Skinner 14; fine performance to a large and fashionable audience. Faust (Morrison's) 17; fair performance to a good house. Town Topics 23; Salvini 27.==ITEMS: C. J. Murta, who has been acting-manager of the Grand for the past three months, has leased the house for a period of four years and takes immediate possession.—N. A. Baker, who has been visiting his parents here, left 19 to play a season's engagement at the Coliseum Theatre, Kansas City, Mo.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): Sherwood Concert and Opera co. to good house 17. Town Topics 22; Salvini 24, 25.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, lessee and manager): The Twelve Temptations 15 to excellent business. This is somewhat of a change from The Devil's Auction with much the same methods. Otis Skinner Feb. 15 to a large and cultured audience.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Robert Downing presented Helena to a fair-sized audience 11. Fanny Rice to a packed house 15.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Robert Downing in Othello 11 to full house. Fanny Rice in The French Ball 16; good business.==ITEM: Fanny Rice management reports the heaviest business done at San Diego of any co. appearing there this season, the receipts for one night being $700.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Fanny Rice closed 14 to fair business. In Old Kentucky drew largely 15-18. Kimball Opera Comique organization 20-22; Louis James 23-25.==BURBANK THEATRE (Fred A. Cooper, manager): Milton and Dolly Nobles in The Phœnix to fair business week ending 19. A Son of Thespis 20.==ITEMS: Manager J. H. Davis, of In Old Kentucky, reports a prosperous season thus far. Matt Berry, representing the Kimball Opera co., is here dispensing fun in his usual artless way.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark 13-17; amateur performance 15 of Who Stole Widow O'Grady's Goat. Marie Wainwright in repertoire 20-22. Coming: Fannie Rice, Louis James, Old Kentucky, Schilling's Minstrels, Tavary Opera co.==OAKLAND THEATRE (J. J. Collins, manager): Andy Waldron Stock co. in The Inside Track to good business 13-29; good performance.

STOCKTON.—AVON THEATRE (James J. Lent, manager): The Vivian De Monto Specialty co. to good business 12.==YOSEMITE THEATRE (Adams and Newell, managers): 1492 to S. R. O. house 10. In Old Kentucky 13; good business and good presentation. May Irwin in Widow Jones 14; poor house, and poor performance. Fanny Rice 25.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Bowman and Young's Minstrels 15; fair house. Eliason the Mormon Wizard 22; The Defaulter 28.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye manager): Anna Eva Fay 14-17; large business. People were turned away the last night. Rice's Surprise Party 1492 to S. R. O. 18.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Bowman and Young's Minstrels 13; good business. Corinne 14 in Hendrik Hudson, Jr., to crowded house. Rice's 1492 17; S. R. O. The house was packed to the doors.==ITEM: While Corinne was in Denver, some admirer presented her with some stock in a gold mine called the Corinne.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): William J. Bryan's lecture, "Our Republic and the Ills Which Afflict It," 15 to a big house. Audience delighted; house dark week 20-25.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Charles N. Crittenton 19; S. R. O. Prof. D. M. Bristol's Equescurriculum 24, 25.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Andrew Mack in Myles Aroon to a good sized house 15 and gave satisfaction. Hoyt's A Trip to Chinatown with the New York cast did a big business 16-17 and pleased its auditors immensely. William Gillette in Too Much Johnson made a great hit 17-18 and large audiences were the rule. The co. were good, but all honors belong to Mr. Gillette. Kellar 23; A Milk White Flag 27, 28.==GRAND OPERA HOUSE (G. B. Bunnell, manager): Murray and Mack in Finnigan's Ball, with several specialties introduced, succeeded in pleasing good-sized house 16-18. Bowery Girl 23-25; Uncle John 27-29; Rush City 30-Feb. 1.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Local critics carped at Too Much Johnson for its alleged immorality, but it was an S. R. O. house which applauded Mr. Gillette 16. Harry Conor in ever-welcome Trip to Chinatown 17. As a manager Fred Hallen is certainly a success, but Catherine Lmyard is sadly missed in A Twentieth Century Girl 20. Mollie Fuller seems more piquantly Frenchified each season. Oratorio Society (bâton of Frank Damrosch) gave its annual concert 24 to big house. Sandow and the Trocadero Vaudevilles 27, 28. Musical Art Club, local, 30; William Barry in The Rising Generation Feb. 3; Stuart Robson in Mrs. Ponderberry's Past 4; Little Christopher 8. Wilbur Opera co. 10-15 in repertoire; Gay Parisians 17; Rhea in Nell Gwynne 21; A Fatal Card 22.==THE AUDITORIUM (Parsons and Jennings, managers): Bert Coote in The New Boy 16-18 had a very mediocre support and liberal patronage. Bridgeporters like melodrama, and as a result The Fast Mail was largely patronized 20-22. An Afro-American oddity was Down on the Suwanee River 23. Hands Across the Sea 24, 25; Spider and Fly 30, 31.==ITEM: Harry Stengle, treasurer of the Park City Theatre, is considering an offer to guard the money chambers of the new Hartford play house.—H. H. Jennings, Jr., is just out after a most severe attack of grippe.—W. A. Rowland, formerly manager of the Park City Theatre, and well known throughout the East as a theatrical man, has embarked in the millinery business in this city.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Andrew Mack appeared 17 in his new play, Myles Aroon in which he introduces many songs with good voice. The piece was nicely staged. A Trip to Chinatown 18. The entire house was sold out before the rise of the curtain. Murray and Mack in Finnigan's Ball 20. Jolly Old Chums gave a mediocre performance 21 to fair patronage. Brady's Humanity 22 drew large performance and was presented with elaborate scenery and properties. Kellar 23; Down on the Suwanee River 24, 25; Rush City 27.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): The Nickerson Comedy co. played week of 13 to a succession of crowded houses nearly ten thousand persons attending the performances. This is one of the best of the low-priced cos. and well merited the liberal patronage bestowed upon them. Little Christopher Feb. 4.==BROAD OPERA HOUSE (Ira L. Jackson, manager): Dark week of 20.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Will Carleton gave an excellent entertainment to good house 17. Humanity to good house 20. Hands Across the Sea 25.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Shore Acres, with James A. Herne in the role, to S. R. O. The co. is an evenly balanced one, and nothing but praise can be said of it. Sawtelle's Dramatic co. in repertoire commenced a week's engagement 20 at popular prices and did an immense business. The co. is an excellent one.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Waite Comedy co. closed a most successful two weeks' engagement 18. They are booked to return in March. Andrew Mack and his excellent co. appeared in Myles Aroon 20 to a large and well-pleased audience. The star's graceful acting and fine tenor voice won him much deserved applause. A very large audience witnessed Humanity 21. The co., headed by Joseph Grismer and Phœbe Davis gave excellent satisfaction. Kellar 24; Fast Mail 25.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Noss Jollity co. to fair business 17. Minnie Seward to good houses 21-27.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Boston Rivals 22; Bertha M. Wilson 23; Fast Mail 27; Hands Across the Sea 29.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Watson Sisters 23 to good attendance. Their trapeze act is good. Hoss and Hoss co. 25 to fair attendance.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Daly's co. presented A Midsummer Night's Dream 17 to a large house. Garrick Burlesque co. came 18 to fair house. Al Field's Minstrels 20; S. R. O. sign appeared. Fields and Hanson's Drawing Cards 22; fair audience. Sowing the Wind 24; Weber and Fields Feb. 1; Camille D'Arville 3; Rush City 6.==BIJOU THEATRE (Edward Clarance, manager): A Straight Tip 27-29; Venus Extravaganza co. 5-7.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Old Homestead 13; delighted a good house. Robert Mantell in The Husband 16 to very satisfactory business; appreciative audience. Our Country Cousin co. 23.

GEORGIA.

SAVANNAH.—THEATRE (J. C. Shaw, manager): Walter Lawrence and Therese Milford with a fair co. in Fabio Romani 16; fair business; performance satisfactory. Grace Hunter gave one of the finest serpentine dances ever seen upon our stage and received numerous encores. The Byrons in Ups and Downs of Life 18, matinee and night, to medium business. Donnelly and Girard with a strong co. made their first appearance in this city in their great laughing success, The Rainmakers to a good house 20. The co. includes Ross and Fenton, Rogers Brothers and Imro Fox who gave excellent support. The Cotton King canceled 21. Irving and Terry have changed their bill from The Merchant of Venice to The Bells and Nance Oldfield and the prices have been changed from $5 and $4 to $5, $3 and $2, with a general admission of $1.==ITEM: Emil Newman a prominent lawyer of this city, has presented the management of the theatre with a handsome bust in oil of Shakespeare, and it now adorns the lobby of this pretty playhouse.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Mr. and Mrs. Oliver D. Byron 15; large and well-pleased audience; performance very good.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Friends was presented by Edwin Milton Royle 17; large and delighted audience, the whole co. being called before the curtain after the third act.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Fabio Romani 17; fair business. Friends 18, matinee and night, to large audiences. Mabel Paige co. began a successful week 20.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): No attraction week ending 18. Lewis Morrison's Faust Feb. 5.

ALBANY.—GRAND OPERA HOUSE (Winberg and Rosenthal, managers): Friends was presented 16; fair house. Nothing but words of praise for the play can be heard on every side. Robert Downing 31.==ITEM: Mr. Davis, of the local firm of Sale-Davis Drug Co., has purchased a prominent corner lot in this city with the view of erecting a first-class modern Opera House thereon. The house will be ready for the opening by Aug. 1.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, manager): Gorton's Minstrels 13; large house. Edwin Milton Royle's Friends 14; fair and enthusiastic audience.==ITEM: The City Council at its last session fixed the license for theatrical performances at $250.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (James A. Pinney, manager): Lincoln J. Carter's The Defaulter 17 to good house, but the play failed to give satisfaction; scenery splendid. Uncle Josh Spruceby 30; Ethe Ellsler Feb. 5.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Eunice Goodrich co. week of 1; performance good. Katie Putnam in The Old Lime Kiln 16.

POCATELLO.—OPERA HOUSE (C. J. Balch, manager): Katie Putnam in The Old Lime Kiln 13; big house; good co. and pleased audience. The Defaulter (Lincoln J. Carter's) 18; fair co. and a good house; performance satisfactory.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred E. Turner, manager): Fast Mail 16 to best house this season. Georgia Minstrels 27.

ILLINOIS.

JOLIET.—THEATRE (M. Hulshizer, manager): Country Circus 11 to S. R. O. house; performance excellent. Emily Rancker 14 to fair house; performance good. McCarthy's Mishaps 23; Herrmann the Great 25.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The John Stopleton co. in Americans Abroad attracted a large audience 16.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Herne's Shore Acres, with Archie Boyd and James Lackey in the principal roles drew a large and delighted audience 13. Creston Clark in Hamlet 17 to small audience. The star was very good.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): The Vincent-Streeter co. in repertoire played a return engagement during the week ending 18 to good business; satisfactory performances. Professor Arthur, "the boy phenomenon," 23, 24; Charley's Aunt 29.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, lessee and manager): Wall's Musical Comedy co. week of 20 opened to big business, presenting Dixie Land. McCarthy's Mishaps 28. A Trip to Chinatown 30; Rice's 1492 Feb. 1.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Limited Mail 15 to a fair house. Frederick Warde in The Mountebank 17 to a large and well-pleased audience. Americans Abroad 18 to good business. Corsican Brothers 21. Frederick Bancroft the magician 25. Wicklow Postman 27. John Kernell 28. For Fair Virginia 31.==ITEM: Frederick Warde delivered an able and interesting Shakespearean lecture before the students of Knox and Lombard colleges 17.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Frederick Warde 14 to a good house.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bluet, manager): The Bicycle Girl 12 played to good business. Ladies of Many Nations 14 by the ladies of Trinity Church filled the house with a select audience. Charley's Aunt 17 crowded the house and kept them roaring throughout the play. The Flints, hypnotists, began a week's engagement 19 to good business. For Fair Virginia 27.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Sherwood Concert co. drew a fair-sized audience of music-loving citizens who were well entertained 15. The Limited Mail was welcomed by a topheavy house 16. Gustave Frohman's co. in The Wife drew a large and fashionable audience 17. Joseph Hart and a first-class co. in A Gay Old Boy pleased a large audience 20.==ITEM: Joseph Hart and H. M. Morse, both members of A Gay Old Boy co., have several warm friends in Springfield, who were glad to welcome them once more.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Frederick Warde 15 in The Mountebank to a large and appreciative house. The audience was highly pleased with the play, and a number of curtain-calls were responded to. John Dillon 16-18 played to good business. Katie Emmet 22; Black Crook 24.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Herrmann cleverly entertained a crowded house 20. The hypnotic illusions of Trilby, the artist's dream and Madame Herrmann's dances won great applause.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): The Limited Mail 14 to fair house; good performance. Frederick Warde 16 to large and fashionable audience; everybody delighted. Bancroft in black art 24; Royal Hand Bell Ringers 30.==ITEMS: Manager Webster is in Chicago this week.—The Monmouth Merry Men Minstrels are rehearsing for their big concert the last week in February.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Irving French and co. 16-18; light business and poor performance. Madame Francesca Guthrie Moyer 23.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Dark week of 13. Blind Boom 25; Matrimonial Agent 30.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Shore Acres 18; fine entertainment to good house.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): Howard Wall's co. 13-18 to big business; co. gave satisfaction.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Slayton's Jubilee Singers 17 gave a good performance. A Struggle for Life Feb. 1.

KANKAKEE.—ARCADE OPERA HOUSE (Charles H. Cobb, manager): O'Hooligan's Masquerade to a full house 17. Our Flat 20 to a full house, giving good satisfaction. Americans Abroad 25; McCarthy's Mishaps 29; Peck's Bad Boy Feb. 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Land of the Living 16 to poor house; performance worthy of better patronage. Chimes of Normandy was capably presented 17 by Ottawa talent. O'Hooligan's Masquerade 19 to S. R. O.; audience well pleased. McCarthy's Mishaps 21 to topheavy house; good satisfaction. Creston Clarke 23; Herrmann 26; J. Kernell 31.

VIRGINIA.—TURKMAN OPERA HOUSE (I. W. Decker, manager): John Dillon 28. Ferris Comedians played to a good house 20; audience well pleased.==ITEM: Clay Lambert, agent for John Dillon, was here 20 and worked up the largest subscription list ever received for any attraction in this city.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Shore Acres 17 to good business. O'Hooligan's Masquerade 18; topheavy house. Bancroft 20; good house. Joe Hart in A Gay Old Boy 21 pleased a fair-sized audience. Black Crook 29; Sol Smith Russell 30; Gordon Linden co. Feb. 3-8.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Katie Emmett in Chat, an American Boy, drew two good houses 19 and gave satisfactory performances. The Derby Winner gave its usual satisfactory performance 20. The Wicklow Postman 30; The Matrimonial Agent Feb. 1; Delmonico's at Six 2; The Span of Life 9.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tieman, manager): Katie Emmett 18 to a well-pleased, topheavy house. The Derby Winner 19 to a small house; performance very good. Lillian Lewis in Cleopatra to a large house. City Sports Feb. 2. F. Renol's Dramatic co. 3-8. A Baggage Check 9.==ITEM: The Derby Winner experienced some difficulty in getting their horses on the stage. The "Missouri Girl," the horse that wins the Derby, slipped and hurt itself severely. This created lots of excitement, but did not interfere with the performance.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): Gustave Frohman's John Stapleton co. in The Wife to fair house; performance gave excellent satisfaction. Abbie Carrington Concert co. 27; Gutta Percha Girl Feb. 5.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Creston Clarke in Hamlet 18 before a large and appreciative audience. Daly's Comedians open a three-nights' engagement 23; Black Crook 30.

MOUND CITY.—OPERA HOUSE (Betts and Hays, managers): John D. Ormond and Agnes Miller 20-25 opened in Ingomar packed house; best performance seen here this season. Dark 27-Feb. 1.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Eugene O'Rourke and a capable co. presented The Wicklow Postman to the largest house of the season 20. The S. R. O. sign was displayed long before the doors were opened, and every available inch of standing room was sold, many being turned away. The play, which is an Irish drama, is the best of its kind ever seen here and appeared to give satisfaction. The scenery and stage appointments were in perfect harmony with the plot, the prison scene in the second act being a clever piece of stage mechanism. Eugene O'Rourke gave a manly impersonation of the hero, Dick Conway, and seems to have in this a part well suited to his abilities. Mr. O'Rourke, although suffering from a severe cold, sang several pretty ballads, which made hits. Ella Wilson made a charming Nora Doulin, and her interpretation of this part was well received. Carroll Daly assumes the role of Silas Douglas, the villain, in a highly commendable manner, and fully sustained the excellent reputation he made on his former visits here. Marie de Campi is an attractive and clever actress and does good work as Stella Anderson. A clever bit of character acting is done by Barry Shields, who as Owen Donlin made a favorable impression. A Bunch of Keys Feb. 10.==ITEMS: The Struggle of Life, booked for 21 and Humpty Dumpty for 27, have failed to send their representatives, so those dates remain open.—Louis Schrader, of De Wolf Hopper's co., is here visiting friends and relatives.—Tom B. Doss, agent of The Wicklow Postman, is suffering from an attack of rheumatism and unable to attend to his duties.—S. Miller Kent, a member of The Fondling co., was a former resident of this city, and spent several days visiting relatives during that co.'s Louisville engagement.—George H. Webster, who has been laying off here for the past week, left 21 for Youngstown, O., to join The Two Johns co.—The Wicklow Postman, after the performance here, sent part of their scenery back to New York, it being too large for the average one night stands.

FORT WAYNE.—MASONIC TEMPLE (Strinder and Smith, managers): Grimes' Cellar Door 16 to good business. Princess Bonnie Opera 17 to the largest audience of the season; performance very satisfactory.==EMPIRE THEATRE (Louis Heilbroner, manager): Colby's All American Novelty co. to good business 13-19; performance fair. The Fay Tram 20; Niobe 21; Atkinson Comedy co. in Peck's Bad Boy 22; Hoyt's A Bunch of Keys 23.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Great Brooklyn Handicap 14 to fair house. Peck's Bad Boy 17 to very good house.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Mackie's Cellar Door co. 16 to fair business, but did not please many. Frank Lincoln, the humorist, to S. R. O. 17. He was well received. Trilby (Southern) 25.

EVANSVILLE.—GRAND (King Cobbs, manager): The Baldwins drew splendid house week of 13. Their specialties were very good. Morrison in Faust 21; Otis Skinner 25; Cissy Fitzgerald in The Foundling 27; Princess Bonnie Feb. 1.==PROPLE'S (T. J. Groves, manager): Jules Walters drew very large house 19; The Lees, hypnotists, 20 for a week. The Gorman Brothers in Gilhooly's Abroad 26; A Baggage Check Feb. 2.

ANDERSON, IND.—GRAND OPERA HOUSE (I. E. May, manager): Faust 16 to big business; pleasing performance. Peck's Bad Boy 18 and matinee to S. R. O.; performance only fair. Gorman Brothers 21 to big business; good satisfaction. Money Order 24 canceled; Trip to Chinatown 25.

MADISON.—GRAND OPERA HOUSE (F. E. De Loste, manager): American Midgets 8, 9 to S. R. O. John Griffith in Faust 18 to largest house of season; a finished performance to a delighted audience. A Trip to Chinatown 24.==ITEM: Will Vandergrift, musical director of American Midgets and an old Madison boy, received an ovation.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Julia Marlowe Taber 14 to large and fashionable house. Jessie Mac Hall 16-18 in repertoire pleased good-sized audience. O'Hooligan's Masquerade 21; the Gormans 24.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): For Fair Virginia was presented 18 to a packed house. A Texas Steer 25.==GOOD'S OPERA HOUSE (J. B. Toms, manager): The Limited Mail to a S. R. O. house 20, and was well received.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Eldon's Comedians played to S. R. O. week of 13. Clay Clement in The New Dominion 24.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Mackie in Grimes' Cellar Door 17 to big business. Louise Sanford as Pandora caught the house. John Temple Grave's lecture 21; fair attendance and general satisfaction. Cold Day co. 30; Mrs. General Tom Thumb 24, 25.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Side-Tracked 24; Drummer Boy 30-Feb. 1, under auspices G. A. R. Post. Clarion's Orchestra and Singers Feb. 3-8. Howorth's Hibernica 13.

LAPORTE.—HALL'S OPERA HOUSE (M. C. Miller, manager): Limited Mail 21; Sousa's Band 29.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): The Limited Mail 18; good performance to S. R. O.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): House dark 13-18. Side Tracked 28.

CONNORSVILLE.—ANDRE'S THEATRE (D. W. Andre, proprietor): Sam J. Burton in Si Perkins 20 to fair houses; good entertainment. Danna Mann in Mrs. Finnigan 24.

VINCENNES.—GREEN'S OPERA HOUSE: Nellie McCord, manager): Jule Walters appeared 18 in A Money Order to fair business; co. only fair.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): The Great Brooklyn Handicap 15 to fair business. Morrison's Faust 18, to S. R. O. House was sold out at 6:30. Clay Clement in the New Dominion 25. Mrs. General Tom Thumb and Lilliputians 27, 28.==ITEMS: Frank Dufree, in advance of Clay Clement, and Harry C. Danforth, advance of Mrs. General Tom Thumb and Lilliputians, spent last Sunday in this city.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins and Co. managers): Princess Bonnie 16 to good business. Gorman Brothers in Gilhooly's Abroad 17 to fair business. Mr. and Mrs. Zimri Baldwin The White Mahatma opened for a week 20 to good business.==THE BRADLEY (George Bradley, owner): Peck's Bad Boy 16 to fair business. A Baggage Check 27.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Dark 20-25. Alabama 30.==CARLISLE HALL (D. Carlisle, manager): Dark 20-25.

FRANKFORT.—COLUMBIA THEATRE (Anglie and Bennefield, managers): Morrison's Faust (Western) 15 good performance to full house. Cora Clement 22, large advance sale. John Kernell Feb. 3. Peck's Bad Boy 6. Town Topics 12.

NEW CASTLE, IND.—ATHENEUM THEATRE (J. E. Thompson, manager): Morrison's Faust 18 to S. R. O. Grimes' Cellar Door 20 to small house. A Trip to Chinatown 22 to big crowd. Fowler Cold Day co. Feb. 1.

MARION.—WOOTEN'S OPERA HOUSE (E. L. Kunewean, manager): Robert G. Ingersoll lectured on The Foundations of Faith 14 to a crowded house. Mrs. Tom Thumb drew large audiences 17, 18. Side Tracked 23.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Morrison's Faust (Western co.) 14. Good performance to S. R. O.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): House dark 13-18. Julie Walters in Money Order 20 to a large sized audience. Eugene O'Rourke in The Wicklow Postman, with John L. Sullivan and Paddy Ryan as an extra attraction 21, had S. R. O. sign out by 8 o'clock. Performance very good. Gallagher and West in O'Hooligan's Masquerade 27.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. E. Patterson, manager): Robert G. Ingersoll lectured on Light to a large audience 13. Land of the Living was given by a good co. 14 to fair business. Limited Mail 17 to a large audience. Peck's Bad Boy 21 to a good house. Gorman Brothers' Gilhooly Abroad 22. Professor John will answer ingersoll's lecture 23. Frohman's co. in Americans Abroad 27.

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.
CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE.
FEB. 3 & 4, MEMPHIS, GRAND OPERA HOUSE. FEB. 5 & 6, NASHVILLE, VENDOME THEATRE.
FEB. 7 & 8, LOUISVILLE, MACAULEY'S THEATRE. FEB 10 TO 15 ST. LOUIS, GRAND OPERA HOUSE.
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE.
MAR. 23 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16 NEW YORK, ABBEY'S THEATRE

IOWA.

DES MOINES.—Foster's Opera House (William Foster, manager): A. M. Palmer's co. in Trilby for three performances 14, 15 to packed houses. Harry G. Carleton as Svengali made a strong impression and Edith Crane as Trilby made a decided hit. The co. was excellent throughout and certainly deserving of the excellent patronage it received. The Rajah pleased fair-sized audiences 18 and matinee; performances good. Frederick Warde 22. George W. Monroe 23; Wang 25; Hopkins' Trans-Oceanics 30.——Grand Opera House (Wm. Foster, manager): Pearson's stock co. played to excellent business 13-18; performances good. Marie Wellesley 20-22.

KEOKUK.—Opera House (D. L. Hughes, manager): John Dillon drew three large audiences followed by Hopkins' Trans-Oceanics and Trilby 6 to big business. Everybody pleased. Frederick Bancroft 22 to good business. Tompkins' Black Crook, under the direction of Yank Newell, 23 did well. John Kernell in The Irish Alderman 27; Henry M. Pitt in The Rajah 29; The Sidewalks of New York 31; Russell H. Conwell Feb. 6.—Item: Business here continues excellent and traveling managers appear well satisfied with the patronage accorded their attraction.—Word has been received that Mary Timberman of this city who is now a member of T. W. Keene's co. is to marry a wealthy bachelor of Butte, Mont., and retire from the stage.—Arthur F. Clark, who is associated with Kirke La Shelle in the management of The Wizard of the Nile is a Keokuk boy whose father represents the First Iowa District in Congress.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Cherry Sisters appeared to large matinee audience 18. Trilby drew a full house 20 pleasing everybody. There were several curtain calls. Edith Crane as Trilby and Harry G. Carleton as Svengali made big hits. Frederick Warde appeared in The Mountebank 21; audience large. While he gave good satisfaction in his new part, his many admirers here would rather see him in pure tragedy. Wang 24; Daniel Sully 1; Trip to Chinatown 8; Gus Heege 10; John Kernell 11.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt and Co., managers): The Marie Wellesley co. in repertoire 13-18 played to big business at every performance and great satisfaction. A return engagement is announced. Bancroft the magician 21 gave a fine exhibition to a full and appreciative house; audience delighted. Tompkins' Black Crook co. 22 to fairly good business, notwithstanding the most unfavorable weather of the season. Princess Bonnie 28; Corsican Brothers 29.

MUSCATINE.—Columbia Opera House (Carl Luisdecker, manager): The Frank E. Long Theatre co. played week of 13 to good houses. Herbert L. Flint, the hypnotist, week of 26.—Gould's Opera House (Clark E. Nelson, manager): W. M. Ament 15-19 to fair business. Moore and Livingston Comedy co. week of 16.

FORT MADISON.—Ehinger Grand (C. H. Salisbury, manager): Charley's Aunt proved a drawing card 16, the S. R. O. sign being displayed early in the evening. Audience well pleased. John Kernell 28.—The Marquette Auditorium (John Dows, manager): The Andrews Opera co. in The Pretty Persian 20; fair-sized but well pleased audience.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): A. M. Palmer's Southern Trilby co. 17 to a big and well pleased audience. The Chase-Lister co. opened a week's engagement 20 to a packed house; good co. Katie Emmet 28; Trans-Oceanic Specialty co. 31; Wang Feb. 7.

MARSHALLTOWN.—Odeon Theatre (Ike C. Speers, manager): The Rajah to a light house 17; fair performance. Charley's Aunt to a large house 20; excellent co.; audience well pleased. John Kernell in The Irish Alderman 24; For Fair Virginia 28; Dan'l Sully 21.—Item: Manager Speers has now an excellent orchestra under the direction of Prof. Fitzgerald.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): A. M. Palmer's Trilby 16; fair business. Robert Fulgora's Trans-Oceanic Star Specialty co. 17 to poor business.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): Nellie McHenry and her co. in The Bicycle Girl pleased a good house 15. Robert Cole, one of the co., is a former resident of this city. Spider and Fly canceled 14.—Union Street Opera House (Dr. Jim, manager): Vaudeville performance at popular prices all the week.

DECORAH.—Grand Opera House (C. J. Weiser and B. B. Morse, managers): Ida Van Courtland and her co. pleased a fair-sized audience week of 20.—Items: Business for the past week has been very fair.—Mr. Bear, of the Grand, was in St. Paul last week.

SIOUX CITY.—Peavey Grand (A. B. Beall, manager): Hanlon's Fantasma did a big business 16, 17. George H. Adams kept the audience amused. The co. has the prettiest scenery ever seen here.—Item: The infant son of Mr. and Mrs. A. B. Beall died 14.

CHEROKEE.—Grand Opera House (Sanford and Moore, managers); Alvin Joslin co. to good business 20.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Ida Van Courtland 16-18; good co.; business fair. Charley's Aunt 23.

ANAMOSA.—Grand Opera House (C. R. Howard, manager): House dark 27-Feb. 1. Ida Van Courtland 6. Andrews Opera co. 11.

CLINTON.—Davis Opera House (William McMillan, manager): House dark 1-24. Charley's Aunt 25.

RED OAK.—Rynearson Opera House (Gordon Brothers, managers): Hopkins Concert co. 20-24.

BOONE.—Phipps Opera House (J. J. Kirby, manager): House dark 11-18.

KANSAS.

FORT SCOTT.—Davidson Theatre (Harry C. Ernich, manager): Richards and Pringle's Minstrels, with Billy Kersands as the star, had a good house 15; audience well pleased. Spider and Fly 27; Salvini 30.

TOPEKA.—Grand Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Si Plunkard 25.

WICHITA.—Crawford's Opera House (E. S. Mortling, manager): J. C. Lewis in Si Plunkard 15; fair performance to good business. Lillian Lewis as Cleopatria 15 gave a very satisfactory performance to one of the best houses of the season. Field's Minstrels 22.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): House dark 13-18. Robert Burns 24; Al. G. Field's Minstrels 29.

ARKANSAS CITY.—Fifth Avenue Opera House (F. J. Hess, manager): Al. G. Field's Darkest America 13 to big business. Some of the specialty work was very good. L. J. Carter's Tornado 25.

WELLINGTON.—Wood's Opera House (Asa M. Black, manager): House dark 13-18. Al. G. Field's Minstrels 21; L. J. Carter's Tornado 24.—Auditorium (Charles J. Humphrey, manager): Ideal Concert co. 15 to a well filled house. Concert excellent and well received.

NEWTON.—Ragsdale's Opera House (W. J. Puett, manager): Lillian Lewis in Cleopatra 14 to a large audience, and performance gave the best of satisfaction. It was the best attraction here this season. Al. G. Field's Minstrels 24.

WINFIELD.—Grand Opera House (F. P. Myers, manager): The Ideal Concert co., composed of Winfield's best musical talent, gave an excellent concert 14 to a full house. The numbers were good and well received by the audience. Tornado 23; Fisk's Jubilee Singers 29; Spider and Fly Feb. 3.

OBERLIN.—Opera House (C. J. Borin, manager): manager) House dark 25-Feb. 1.

JUNCTION CITY.—Opera House (Thomas W. Dorn, manager): The Tornado 15 to a fine house. Sadie Raymond 18; light house. Al. G. Field's Darkest America 29; Fanny Rice Feb. 6.

PITTSBURG.—Opera House (McKim and Lane, managers): Professor Heathcote, assisted by our best local talent, pleased satisfactory audiences 15-18. A Pair of Kids 22; Howard and Osborne 27; Professor Black and local talent 28, 29.

PARSONS.—Edward's Opera House (Johnson and Steele, managers): Van Dyke and Eaton co. 20-25 gave good performances to packed houses. Ezra Kendall 30; Spider and Fly co. Feb. 1.

LEAVENWORTH.—Crawford's Grand Opera House (Mr. Crawford, manager): House dark week ending 20.

HUTCHINSON.—Opera House (Morris R. Cain, manager): Lincoln J. Carter's Tornado 18 to very good business.

LAWRENCE.—Bowersock's Opera House (J. D. Bowersock, manager): Rice's U. T. C. co. to an appreciative gallery 20. Si Plunkard 24.—Item: Business very dull here the past month.

KENTUCKY.

LEXINGTON.—Opera House (Charles Scott, manager): Clay Clement 13 to fair business; performance far above the average. The Hustler 16 to good business; performance fair. A Trip to Chinatown 18 to good business; performance excellent. Dr. Wolf Hopper in Dr. Syntax 20 to full house; opera well rendered and highly enjoyed by a very select audience.

FRANKFORT.—Capitol Opera House (Thomas Heffner, manager): Creston Clarke 13; performance first-class; large house. The Hustler 15; performance only fair; big house. Clay Clement 18 played to S. R. O. Performance excellent. Conroy and Fox Comedians 20; good house to a fair-sized audience. John Griffith in Faust 30; Otis Skinner 27. House dark 30-Feb. 11.

DANVILLE.—Opera House (J. M. Cullins, manager): J. W. Lynch (local) lectured to good house 17. Harvard Quartette 22; Griffith in Faust 27.

PARIS.—Grand Opera House (Scott and Mitchell, managers): Clay Clement 17 to good house. The audience delighted with the performance, Mr. Clement receiving a curtain-call after each act. Conroy and Fox 21. Otis Skinner 29; John Griffith Feb. 1; Richard Mansfield 5.

PADUCAH.—Morton's Opera House (Fletcher Terrell, manager): Katie Emmett in Coat, an American Boy to small house 14. Lillian Lewis 23.

HENDERSON.—Park Theatre (A. D. Rodgers, manager): Henson's lecture on "Fools" 15 to full house. Creston Clarke in Fool's Revenge 16. He and Adelaide Prince created a good impression. Lewis Morrison 24; Black Crook Feb. 3.

WINCHESTER.—Opera House (Walker Baughman, manager): A Trip to Chinatown 15 to a large and delighted audience. Clay Clement in The New Dominion 16 made the hit of the season. Conroy and Fox 22; John Griffith 28.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): Creston Clarke in Hamlet 15 to crowded house; performance excellent. Mr. Clarke received several curtain-calls. Adelaide Prince as Ophelia won the admiration of the audience. Conroy and Fox in O'Flarity's vacation 17 was exceedingly funny.

ASHLAND.—The Ashland (R. F. Ellesberry, manager): Carrie and Harry Webber Comedy co. closed a week's engagement 18 to fair business. Tim the Tinker 28; Griffith's Faust Feb. 4.

LOUISIANA.

BATON ROUGE.—Pike's Opera House (A. H. Huguet, manager): House dark week of 20.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Haverly's Minstrels 13, Fitz and Webster in A Breezy Time 17, 18, to large houses. Only a Farmer's Daughter 30.

MONROE.—Opera House (C. T. Madison, manager): Fitz and Webster 16 to fair business; performance fair only.

MARYLAND.

ANNAPOLIS.—Opera House: Fields and Hanson's Drawing Cards drew well 21; everybody delighted. South Before the War 25.—Item: Stack and Ladell, horizontal bar performers, closed with Sandow's 18 at Baltimore, and joined Field and Hanson here for the rest of the season.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Charles H. Gardner in The Prize Winner pleased a S. R. O. house 18. The Derby Winner 30.

CUMBERLAND.—Academy of Music (J. H. Stahl, manager): Charles A. Gardner in The Prize Winner 17 gave an admirable performance to S. R. O. house. The Tyrolean Trio was quite a feature of the bill, and was received with great enthusiasm. Lost in New York to good business 21; performance fair.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): The Garden Theatre co. in Little Christopher 15 delighted a crowded house with its pretty girls, pleasing music, and mirthful dialogue. Willie Collier, Fanny Johnson, Louise Allen, and Harry McDonough were the favorites. In Old Kentucky and a pickaninny band amused a large audience 16. Cleveland's Minstrels, with its troupes of Arabs and Japanese and a large co. of well-known minstrels, gave a satisfactory performance 18 and matinee to heavy business. Burmah on a return date 20-22 with matinee repeated its former success by again playing to large audiences. Warren Coghlan as Virginius 23; Rush City 25; Boucicault-Martinot co. 27, 28. Too Much Johnson 29, 30.—Music Hall (W. H. Boody, manager): L. De Lamarter's colored co. in Old Tennessee 16-18 and matinee gave evidence of their amusement ability to a good attendance. Sam T. Jack's Bull-Fighter Burlesque co. proved a strong attraction by turning people away 20-22 and matinee. The cast specialties and wardrobe were excellent and the audiences demonstrative. Tony Farrell in Garry Owen 23-25; City Club Burlesque co. 27-29.—Items: Charles H. Duprez, well-known among the minstrels, is at home for a time.—A new theatre is spoken of in Lowell, to be managed by W. H. Willey, of Boston. It will be run on the two performances a day principle at popular prices. No opening date as yet has been set, as extensive repairs will have to be made before the building, a church by the way, will be in a condition for occupancy.

LYNN.—Theatre (Dodge and Harrison, managers): In Old Kentucky repeated its success of last season and was greeted by large audiences 17, 18. Co. rather below the standard of last season's cast. Cleveland's Minstrels, heralded as the greatest minstrel entertainment extant, gave two performances 20 to but fair business. Barring the Japs and the Arabian athletes, the co. is not of the above quality. The curtain was unceremoniously rung down in the midst of the first part pending an attachment against Manager Cleveland, but was hastily adjusted and the performance resumed. Rush City convulsed a good-sized audience 22. Co. above the average and is particularly strong in specialty portion of programme. Burmah 23-25; The Great Diamond Robbery, with its star cast, 29, 30; Too Much Johnson 31, Feb. 1.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Little Christopher 17 proved a delightful entertainment and satisfied the large audience. The Twentieth Century Girl 18 by a strong co. to fair business. The Nickerson Comedy co. are playing week of 20-25 at popular prices in repertoire. Business light. In Old Kentucky Feb. 1; Down on the Suwanee River 3; Too Much Johnson 4; Humanity 7, 8; William Barry 12; Helena Modjeska 13.—Rich's Theatre (Edward E. Rich, manager): Robert Emmet Sheridan in Killarney 16-18 to fair business. Hoyt's co. in A Trip to Chinatown 20-22 did a good business and delighted the audiences. Dan A. Kelly in Outcasts of a Great City 23-25. Jolly Old Chums 27-29; City Sports Burlesque co. 30 Feb. 1.—Wonderland Theatre (E. J. Martin, manager): Dark 16-22. Sam T. Jack's Bull-Fighters Burlesque co. 23-25; London Belles Burlesque co. 27-Feb. 1.

WALTHAM.—Park Theatre (W. D. Bradstreet, manager): Cleveland's Minstrels gave a highly satisfactory performance to good business 17. The Arabian athletes and troupe of Japs were the best features of the performance. William Morris in The Lost Paradise received a hearty welcome from a large audience 20. Etta Hawkins, Thomas Reynolds, and A. J. Edwards did some clever character work and made hits. Balance of co. good. Tony Farrell 27; Lincoln J. Carter's The Tornado Feb. 3.—Item: W. L. Boynton, manager and advance agent, died at the hospital here 14, aged thirty-five. The deceased was manager of the Lynn Theatre seasons 1891-93 inclusive, and also for the Eastern Amusement Co. Mr. Boynton had a large acquaintance and was a favorite in the profession.

BROCKTON.—City Theatre (W. B. Cross, manager): William Morris, supported by a good co., presented The Lost Paradise to a fair-sized and well-pleased audience 16. Burmah had a crowded house 18. The play is sensational weak and poorly constructed, but was interpreted by an unusually good co. Little Christopher drew a large house 21. Willie Collier, John Wilson, and Alexander Clarke did some capital burlesque work. Fanny Johnson was billed to play the title-role, but had severed her connection with the co., and the part was played very acceptably by Bert Holly. In Old Kentucky 29; The Shaughraun 31; Ullie Akerstrom Feb. 3-8.—Item: Charles H. Prouty, formerly manager of the Park Theatre in this city, was here in advance of The Silver Crook Burlesque co.

SPRINGFIELD.—Court Square Theatre (W. C. Lenoir, manager): Hanlon's New Superba pleased three big houses 17, 18, the new barnyard scene being especially hilarious. Magician Kellar played to a solid and completely mystified audience 20. Mrs. Kellar's mind-reading feats have never been equaled on this stage. Little Christopher 22 to S. R. O. The Grismers return in Humanity 23 drew a full house. Gillette in Too Much Johnson 24, 25, with Saturday matinee; Shore Acres 27, 28; Rush City 29; A Milk White Flag 31.—Gilmore's Opera House: Rice and Barton's Comedians 27, 28; Madame Dupree's Minstrels 30-Feb. 1.—Items: Joe Grismer directed while here a rehearsal of his New South, which the Bicycle Club will present Feb. 27, 28.—Fanny Johnston did not appear in Little Christopher here owing to a disagreement, and her part in the title-role was taken by Bertha Holly, who did well at short notice. Yolante Wallace saw the play from a box and took the part the following night in Holyoke.

HOLYOKE.—Opera House (W. E. Kendall, manager): Hanlon's Superba 15, 16 to S. R. O. at both performances; immensely satisfactory. Amherst College Glee Club 17; Professor Kellar 18; each was well attended. Rivarde 20 was greeted by a small but very enthusiastic audience. Little Christopher 23; Humanity 25; Too Much Johnson 27.—The Empire (Delmor and Wilson, managers): The Silver Crook 16-18; undeservedly good business. Watson Sisters 20-22; full house; clever people, rich costumes and good scenery.

ROCKLAND.—Opera House (Edward Whicher, manager): Sowing the Wind 22 to a large audience; fine performance; co. strong. Union Glee Club Ball 24; Rainbow Fair 28-31; Special Delivery Feb. 6; The Fast Mail 15.—Item: By invitation of J. Edwin Brown, of Sowing the Wind, the members of the co. enjoyed a sleigh ride after the performance 22.

TAUNTON.—Taunton Theatre (R. A. Harrington, manager): Burmah 17; large house; co. good; scenic effects very fine. Little Christopher 20; good-sized audience. John Wilson and Bertha Waring were especially good. William Morris and a strong co. in The Lost Paradise pleased a large audience 23.

LAWRENCE.—Opera House (A. L. Grant, manager): Little Christopher was given 16 to a large and delighted audience. William A. Brady's co. in Old Glory 18 failed to give satisfaction to a packed house. Jacob Litt's In Old Kentucky played to big business 20, 21. William Gillette 23; Rush City 24; Cleveland's Minstrels 25; The Great Diamond Robbery 27; Ben Hur 29-Feb. 1; Rice's 1492, 3; The Two Johns 5; Boucicault-Martinot co. 6; The Tornado 7, 8.

FITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): House dark 16-23. Nickerson's Comedy co. 27-Feb. 1.—Item: Kellar 16 and Rush City 21 drew good houses at Town Hall, Leominster, under the management of G. E. Sanderson.

NEW BEDFORD.—Opera House (W. B. Cross, manager): The Twentieth Century Girl 16; medium-sized gathering; general satisfaction. Little Christopher 18; large audience; good co.; excellent satisfaction. The Silver Crook Extravaganza co. failed to arrive 20, but appeared 21 and gave a performance which was well hissed.

MARLBORO.—Theatre (F. W. Riley, manager): The Lost Paradise 18; good business; play gave good satisfaction. Mr. Lewis and Miss Gaunt received two curtain calls at the close of the second act. Cleveland's Minstrels, with about eighty people all told, 22; In Old Kentucky 25; Sowing the Wind Feb. 12 (return date); The Fatal Card 18.

GREENFIELD.—Opera House (N. J. Lawler, manager): Tony Farrell in Garry Owen 18 played to a fair audience. The performance was excellent. Joshua Simpkins 23; fair business and fair performance. Hands Across the Sea Feb. 3; Frohman's co. in Sowing the Wind 12; Russell H. Conwell's lecture 20.

SALEM.—Mechanics' Hall (Andrews, Moulton and Johnson, managers): Sowing the Wind 17; large and select audience.

CHELSEA.—Academy of Music (James B. Field, manager): Hoss and Hoss was played to good business 15. Sowing the Wind 21 to a large and enthusiastic audience. Miss Maynard and Marshall Stedman in the leading parts were very fine and well supported by an excellent co.

MILFORD.—Music Hall (H. E. Morgan, manager): Hoss and Hoss pleased a large audience 17. Humanity 31; The Rivals Feb. 7. the Albion Male Quartette of Boston 23.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Kellar did big business 17 and pleased every one. This was his first appearance here for five years. Rivarde, the violinist, assisted by Annie Lachannie in concert 22 did a good business. Humanity 24; Shore Acres 29; In Old Kentucky Feb. 5.

SOUTHBRIDGE.—Dresser Opera House (J. S. Dresser, manager): Joseph Murphy played his long familiar Kerry Gow to a large audience 9. Cleveland's Minstrels gave the best of satisfaction to the capacity of the house 15.

GLOUCESTER.—City Hall (Lothrop and Tolman, managers): Sowing the Wind was played 18 to a good house and gave excellent satisfaction. Cleveland's Minstrels played 21 to a big house and gave excellent satisfaction.

HAVERHILL.—Academy of Music (James F. West, manager): The Tornado 17, 18 to good houses. The co. was very good and the scenic effects fine. Too Much Johnson 21 to S. R. O. The piece was splendidly presented and was well received.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): Warren Conlon, playing Virginius, Othello and Hamlet 16-18, received very small houses. House dark week of 20-25. The operetta, Tyrolean Queen, by home talent, 29; Town Topics Feb. 28.

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): Uncle Hiram 31.

ADAMS.—Opera House (H. O. Hicks, manager): Dark 13-18.

PLYMOUTH.—Grand Opera House (A. H. Petty, manager): William McNulty's Repertoire co. 16-18 to fair business.

MAINE.

PORTLAND.—Lothrop's Portland Theatre (Charles C. Tuksbury, manager): William Gillette in Too Much Johnson 20; S. R. O. Carter's Tornado co. 24, 25.—City Hall (George H. Libby, agent): Manager Deer presented 1492, 17, 18; crowded houses. Maud Courtenay and Mark Smith's singing was a rare treat. John L. Stoddard's lecture on "Napoleon" 20 was much enjoyed. Ondricek 29.—Palace Theatre (Flaherty and McCarthy, proprietors): Vaudeville 20-25; large business.—Items: Manager Tuksbury has joined the Elks.—Frank Foss, of this city, banqueted Charles Matthews of the Shore Acres co. 14 at Copeland's, Cape Elizabeth. Manager Tuksbury was in Lewiston 16 and Boston 17 on business. Sam Harrison, in advance of Too Much Johnson co., was here on 14. Old Glory, booked for Portland Theatre, has been canceled.

AUGUSTA.—Opera House (Frank A. Owen, manager): Dark 13-21.

BANGOR.—Opera House (Frank A. Owen, manager): The Grand Parada week of 13; large business. It is under the direction of Captain Charles W. Eddy, and is by far the finest spectacular affair of a local character ever produced in this city; 350 people were in the cast.

BATH.—Columbia Theatre (F. A. Owen, manager): The Bubb Comedy co., headed by Florence Lytelle, to crowded houses 13-18. Miss Lytelle made a great hit and the specialties of Harry and Pauline Fielding were well received. 1492, 20.—Item: Miss Lytelle, Mr. Quinn, Mr. Fielding, and Pauline Fielding severed their connection with the co. 18.

BELFAST.—Opera House (F. E. Cottrell, manager): Dark week of 20.

MICHIGAN.

LANSING.—Baird's Opera House (James J. Baird, manager): The Horace Vinton Comedy co. closed a fair week's business in The Black Flag 18. Victor Lee's Vaudevilles opened 20 for week to small house. They gave way for one night 22 when Hoyt's A Texas Steer was seen by a good-sized audience, giving the best of satisfaction. Limited Mail 28; The Country Circus 30; Thomas Q. Seabrooke 31.—Star Theatre (Fred B. Mead, manager): Santanelli, hypnotist, opened 20 to small attendance for week, but is drawing better. He is attracting no little attention.

GRAND RAPIDS.—Powers' (John T. Condon, manager): For Fair Virginia 17 to a good-sized audience. Sinbad 20 to immense business. Frankie Raymond, Louise Eissing, William Broderick, and a stage full of pretty girls and scenery pleased everybody. Emily Bancker in Our Flat drew a medium-sized house 21. The play is rich with funny incidents, and with the clever work of the star seemed to please. Cox's Brownies 24, 25; Santanelli week 27; Rob Roy Feb. 4.—Grand (O. Stair, manager): The Span of Life gave a clever performance 20. The scenic and mechanical features are deserving of special mention. Washburn Sisters 23-25.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): Hibernian Concert co., for the city hospital fund; 16; crowded house. A Bunch of Keys 17 to an interior co.; small audience. A Texas Steer 18; performance first-class; small but enthusiastic house. Palmer Cox's Brownies, matinee and evening, 20, 21; house crowded and everybody pleased. The Limited Mail 27; The Country Cousins 28; Thomas Q. Seabrooke in The Speculator 30.

ADRIAN.—Croswell's Opera House (Harry E. Cook, manager): American Extravaganza co. in Sinbad 23; Thomas Q. Seabrooke in The Speculator 27. The Wife 29.—Item: The Julia Marlowe Dramatic Club are rehearsing a new piece entitled Under the Cloud. Nellie Lewis has written a four-act melodrama entitled Love and Duty, which she intends putting on the road soon.

COLDWATER.—Tibbits' Opera House (J. T. Jackson, manager): Remenyi Concert 21; very large business; audience well pleased. The Wife 30.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): A fair-sized audience greeted A Country Circus 16. The Washburn Sisters' Specialty co. 21, to rather light business; performance satisfactory. Coming: Sousa's Band.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, managers): A Mixed Affair by local talent 17, to light house. A Country Circus 21.

FLINT.—Music Hall (Rankin and Hubbard, managers): Washburne Sisters' good co. to good house 20; A Texas Steer 21; excellent performance to packed house. A Country Circus 27.—Thayer's Opera House (H. A. Thayer, manager): A Bunch of Keys 16 good house.

PORT HURON.—City Opera House (L. T. Bennett, manager): Tim Murphy to large and well-pleased audience 17. A Bunch of Keys 20 gave a poor performance to small house.

SAGINAW.—Academy of Music (John H. Davidson, manager): A Bunch of Keys 18 drew a good house. Tim Murphy in A Texas Steer 20 made a hit. The Brownies 22, 23.

MUSKEGON.—Opera House (F. L. Reynolds, manager): Mr. and Mrs. Whytal in For Fair Virginia 15; Washburn Sisters Burlesque co. 22.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): The Country Circus 17 drew a fair house.

JACKSON.—Hibbard's Opera House (W. W. Todd, manager): The Country Circus 18; matinee and night to fair business. Henderson's Extravaganza co. 22; A Texas Steer 24; Max O'Rell 25.

MINNESOTA.

ST. PETER.—New Grand Opera House (Satory and Holl, manager): Rebecca McKenzie Concert co. 15. A very fine concert to a fair house. Ida Van Etta in Gloriana 23. Salter and Martin's U. T. C. 27.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Nellie McHenry in The Bicycle Girl 18 to good business.

MANKATO.—Mankato Theatre (C. D. Benack, manager): Hanlon's Fantasma, with its wonderful mechanical devices and beautiful scenery, drew a crowded house 18. It was the biggest scenic production ever put on the stage of our theatre. Ada Van Etta in Gloriana 24.—Items: Slater and Martin's U. T. C., booked and billed for 24, have changed their date to 28.—Advance Agent Hotchkiss, of the Gloriana co., witnessed the performance of Fantasma here 18.—Jack Hoeffler, formerly associated in the management of the Antigo (Wis.) Theatre, but now a resident of this city, is organizing an amateur minstrel show.—Opera House (O. F. Burlingame, manager): Gus Heege in A Genuine Gentleman 16 to fair house. Sadie Connelly as Mrs. Corde in O'Grady was well appreciated. Railroad Ticket 28; Uncle Tom's Cabin 29; Charley's Aunt Feb. 5; Shore Acres 10; Land of the Living 12.

DULUTH.—Lyceum (L. N. Scott, manager): Gloriana 20, 21, to fair business but disappointed houses. Shore Acres 24, 25.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): James A. Herne in Shore Acres 17 to the capacity of the house.—Item: Governor Coffin and his staff, accompanied by ladies, occupied the boxes. Little Christopher Feb. 5.

BRISTOL.—Opera House (C. F. Michael, manager): The New Boy, with Bert Cooke in the title role, pleased a large house 21. He was ably supported by a strong co. Lincoln J. Carter's Fast Mail 28.

MONTANA.

BUTTE.—Maguire's Opera House (John Maguire, manager): The Carleton Opera co., consisting of nine people, opened a four nights' engagement 15 to a packed house, but closed to only fair business. The performance did not give satisfaction. Rena Atkinson, prima donna of the co., deserves special mention for clever work. Joe Cawthorn in A Fool for Luck 23-25.—Item: The Irish-American Club gave a reception to W. T. Carleton and members of his co. 17.

GREAT FALLS.—Grand Opera House (G. N. Hartley, manager): Brooks and Macy, elocutionists, gave a magnificent entertainment 16 to the most appreciative audience that has been in the house for a long time. Carleton's Opera co. will open a two nights' engagement 20; large advance sale. Georgia Graduates billed for 23 with prospects of good business.

MISSOULA.—Bennett Opera House (G. N. Hartley, manager): Joe Cawthorn in A Fool for Luck 20. Carleton Opera co. 24.

BOZEMAN.—Opera House (W. W. Livingston, manager): The Pringle-May co. 13-15; fair business. Joe Cawthorn 29.

MISSOURI.

CAPE GIRARDEAU.—Opera House (J. F. Schucher, manager): Dark 13-18.

CARTHAGE.—Grand Opera House (Joe C. Logan, manager): Lillian Lewis in Cleopatra 18; good business.

HANNIBAL.—Park Opera House (Watson and Price, managers): Katie Emmett 21; The Black Crook 25.

SEDALIA.—Wood's Opera House (H. W. Wood, manager): Ezra Kendall's A Pair of Kids 14; good business. Bimetallic Mandolin and Banjo Clubs 15 very poor. Rich and Pringle's Minstrels 16; good house. House dark until Feb. 5, when Henry E. Dixey appears.

FULTON.—New Grand Opera House (T. M. Bolton, manager): Twentieth Century Minstrels, home talent, 20; packed house.

INDEPENDENCE.—Music Hall (Joe H. Border, manager): Dark 20-16.

JOPLIN.—Club Theatre (H. H. Haven, manager): Lillian Lewis in Cleopatra 16; good co.; large and well-pleased audience. Ezra Kendall in A Pair of Kids 25; Salvini 29.

SPRINGFIELD.—Grand Opera House (F. S. Hefferman, manager): Mahoney's Wedding 15, small house; performance poor. Town Topics 24.—Baldwin Theatre (H. S. Jewell, manager): Ezra Kendall in A Pair of Kids 15; poor support; light house. Lillian Lewis in Cleopatra 18; fair business.

MISSISSIPPI.

JACKSON.—Robinson's Opera House (R. L. Saunders, manager): Fitz and Webster in A Breezy Time 12; fine performance with large and well pleased audience.—Item: Mr. Fitz, who weighs 315 pounds, created considerable amusement on the street while learning to ride a bicycle.

NEBRASKA.

KEARNEY.—Opera House (Richard L. Napper, manager): Henry E. Dixey and co. in A Lottery of Love 21; excellent performance; good business. Darkest America Feb. 8.

LINCOLN.—The Lansing (Ed A. Church, manager): 1492, 20; big house. Frederick Ward in The Mountebank 23; Henry E. Dixey in The Lottery of Love 24.—The Funke (F. A. Zehrung, manager): Holden's Comedy co. 20-25.

NEVADA.

VIRGINIA CITY.—Piper's Opera House (John

Peiper, manager): The Cook Twin Sisters, U. T. C. co. 23.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Barrington, manager): The Tornado 21 to fair house. Too Much Johnson 22 to packed house at advanced prices. Waukneplet Minstrels (local) 25; Cleveland's Minstrels 27; The Great Diamond Robbery 28. Bonnie Scotland 29. ——GORMAN'S THEATRE (Charles J. Gorman manager): Madame Dupree's Minstrels 20-22, followed by Uncle Hiram remainder of week.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): James A. Herne in Shore Acres pleased a large audience 15; Sowing the Wind did a good business 20. ——ITEM: The ushers have secured the Fatal Card co. for their benefit Feb. 13.

NASHUA.—THEATRE (A. P. Davis, manager): The Tornado pleased a fair house 20. In Old Kentucky played to S. R. O. 22. Lulu Tabor and Frank Dayton were very good. Minnie Seward week of 27.

PORTSMOUTH.—MUSIC HALL (J. O. Avers, manager): Ulbie Akerstrom to rather light business 21, 22. The Tornado 23; 1492, 27.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Ulbie Akerstrom in The Sultan's Daughter 13; delighted audience. Local concert under the auspices of the I. O. G. T. drew large house 16. Joshua Simpkins 17, large and well-pleased audience. Professor Carpenter, hypnotist, 20-22; light business. Cleveland's Minstrels 28; 1492 Feb. 1. Two Johns 6. The Jester 17.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): Faust, with Joseph Callahan as Mephisto, was presented 20-25; this was the first appearance in Newark of this star, and he made a very good impression, in fact he was far superior to the remainder of the caste. On the opening night, owing to the absence of the electrician, many of the effects failed to work, but on the following nights everything moved along smoothly. Thrilby 27-Feb. 1; The Gay Parisians 3-8. ITEMS: Mr. Miner has kindly lent his theatre to the Ladies' Aid Society of Newark for 25 when She Stoops to Conquer will be given by some of the best known society people in Newark. A Dorsch, of A Milk White Flag was initiated into 28 T. M. A. at the meeting 19. The last act of In Sight of St. Paul's has been rewritten and was given for the first time in its revised form during the week 13.

TRENTON.—TAYLOR OPERA HOUSE (W. R. William-n, manager): Daly's A Midsummer Night's Dream played the Elks' seventh annual benefit to the largest and most fashionable audience of the season. A fair-sized audience witnessed the burlesque, Thrilby, 17. The scenery was new and attractive. Hands Across the Sea 18; good business. The play was well rendered. On Erin's Shores 20; the performance was not well received by the large audience. Field's Minstrels gave a pleasing performance 21; very large house. Bonnie Scotland 22; small audience; the co. and play are deserving of much praise; the play was seen here early in the season. Human Hearts 31; Camille D'Arville 5; Masqueraders 6; Paradise Alley 8.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Bonnie Scotland 20, fair-sized house. The scenic effects and costumes were very handsome, the Highland quartette was excellent and received a most hearty reception. Al. Field's Minstrels 24. Fatal Card 25; Special Delivery 29; Billy Barry 30. ——DRAKE OPERA HOUSE (P. B. Childs, manager): Calef 20, 21; fair-sized houses. A Straight Tip Feb. 1. ——ITEMS: On account of the Opera House at Red Bank burning down the Maude Hillman co. stayed here 19-25, proceeding to Frankford, Pa., 26. Calef, the mind reader, gave one of his mystifying and entertaining exhibitions before the Elizabeth Athletic Club 18. ——Elizabeth City Lodge 289 B. P. O. E., have their annual benefit and social session 5. At an impromptu social session held recently Dick Jose, of the Old Homestead co., was presented with a handsome crayon picture. The presentation was made by Barney Jaeger, one of the oldest members in 289. ——Harry Leavitt, manager for Calef, disappeared after the performance 20, leaving behind him a number of unpaid bills. He also canceled all the engagements of the specialists who were with the co. Several members of the Maude Hillman co., who were here, volunteered their services for the 25. Calef canceled his engagement for the balance of the week and left for his home in Hudson, N. Y.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): James J. Corbett 17 in A Naval Cadet before a large audience; good performance; his support is good, and Anne Blanck as Dolly Eaton gave a clever bit of work that was much enjoyed. Sidney R. Ellis' picturesque drama, Bonnie Scotland, 21, deserved a crowded house. Whatever the audience lacked in numbers was fully made up in applause, the co. receiving two curtain calls at the climax in act three. The Fatal Card 24; Richard Mansfield in A Social Highwayman 25; William Barrie in The Rising Generation 29; A Straight Tip 31. ——ITEM: The Allen Theatre programme has made its appearance in a new dress. The Fatal Card has a good advance sale thus far.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Humanity by a fine co. 16-18 to the best of satisfaction. The Midnight Special 20-22 did a rather light business; co. very tame. Sydney R. Ellis co. in Bonnie Scotland 23-25. Bessie's Trip to Wonderland 27. Special Delivery 28, 29; William Barry 30-Feb. 1. —— ITEM: John Bruce, the clarionet player of the Opera House orchestra, has been laid up with a sprained ankle.

ORANGE.—COLUMBUS THEATRE: The Holland Brothers presented The Social Highwayman for the benefit of the Memorial Hospital 27. ——ITEM: A number of well-known performers residing in this city have organized a road theatrical co. known as the O'Neill Star Specialty co.

DOVER.—BAKER OPERA HOUSE (Wm. H. Baker, manager): House dark 20-25. The New Boy 27.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Dark 20-28.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Dark week 20. Maud Hillman co. canceled on account of fire next door to Opera House, which flooded the stage with water. Joe Ott in The Star Gazer Feb. 1.

MILLVILLE.—ACADEMY OF MUSIC (A. B. Roop, manager): Pinafore, by local talent, Feb. 4. House dark this week.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Dark week of 20. The Irish Volunteer for 4 canceled.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): Dark 20-25.

PLAINFIELD. HILLMAN THEATRE (Rich and Maeder, managers): Al. G. Field's Minstrels and Utopia 23; fair house.

NEW MEXICO.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Chas. Tamme, manager): Lillian Lewis in Cleopatra 12. Kimball Corinne Opera co. 16; immense business and genuine satisfaction.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (E. F. Davis, manager): Kimball Comic Opera co. gave Hendrik Hudson, Jr., 17; fair audience; performance excellent. Chicago Ladies Quartette 24.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, manager): The Ward and Vokes co. played to S. R. O. 16. Tavernier's co., which appeared in The Burglar 20, pleased a fair-sized audience. Murray and Mack caused their large audiences to roar in Finnigan's Ball 21, 22. Andrew Mack in Myles Aroon 23. Midnight Special 24, 25; Fields and Hanson's Drawing Cards 27, 28; Rhea 29, 30; Romance of Coon Hollow 31, Feb. 1. ——HARMANUS BLEECKER HALL: The receipts of Sousa's Band concert 15 were over $2,000. The Wilbur Opera co. opened a week's engagement 20 to an audience of 1,800. The opera was Martitana, in which the voices of E. A. Clark, Eloise Mortimer, and Hattie Richardson were heard to good advantage. The Royal Middy 21 pleased another large audience. At the matinee 22 The Bohemian Girl, and evening Olivette, Thursday, Martha; Friday, Fra Diavolo; Saturday, Falka and Boccaccio. The band concert and operas were under the management of C. H. Smith.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolff manager): The Masqueraders as presented by a good co. headed by Forest Robinson, attracted good-sized houses 20-22. The Bostonians appeared 23-25 in A War Time Wedding and Robin Hood before large and well pleased audiences. Julia Marlowe-Taber 27-29. ——COOK OPERA HOUSE (E. G. Lane, manager): Tuxedo was the attraction 20-22 and pleased large attendance. The catchy songs and good specialty work of the co. was well received. The Smuggler drew big houses 24-25. The fine scenic effects were good. Coon Hollow 27-29. ——ACADEMY OF MUSIC (Louis C. Cook, manager): Side Tracked proved its strength by filling the house 20-25. The Fire Patrol 27-Feb. 1.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Tayler, manager): A Straight Tip co. 17, with Ben Coote and Flora Irwin as stars, proved a dismal failure. The principal actors having left the co., owing to non-payment of salaries, five of the stranded Burton Comedy co. were engaged in their place. At the end of the first act Manager Taylor announced that if the audience would step to the box-office their money would be refunded as he would not allow the play to proceed further. Andrew Mack in Myles Aroon 22 gave a highly interesting performance to a large and delighted audience. He received several recalls at the end of each act. Northern Lights 28; Adamless Eden 31.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Rice's Comedians closed a week of moderate business 18. They gave good performances at popular prices. The Choral Society Concert co. to a good house 21. The Twentieth Century Girl played 22 for the benefit of the ushers to a large audience, and gave a fine performance. The audience was well pleased. Murray and Mack in Finnigan's Ball 23; Andrew Mack in Myles Aroon 25; Fields and Hanson's Drawing Cards 29; Al. Field's Minstrels Feb. 1. ——ITEMS: Leland Peterson, who has acted as assistant ticket seller at the Van Curler for the past three months, died very suddenly on 17. His funeral took place Monday afternoon, and the employes of the Opera House attended in a body. The floral designs were beautiful. Manager Benedict and the opera house staff sent a large star with the word Van Curler worked in flowers. During the short time which he occupied the box-office he made many friends, and he will be greatly missed by the patrons of the house.—Ed Velverton, for the past two seasons treasurer at the Van Curler, has resigned, and John Murphy has been appointed to fill the vacancy.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Thomas Q. Seabrooke drew well 16. Hanford, Spencer and O'Brien to undesevedly light business 17, 18. Twentieth Century Girl 24, 25. ——WIETING OPERA HOUSE (Wagner and Reis, managers): The Wilbur Opera co. finished a big week's business 18. The Masqueraders 23-25; Trilby 27-29. Andrew Mack 30; Fields and Hanson 31, Feb. 1. ——H. R. JACOBS' OPERA HOUSE (G. A. Edes manager): Fire Patrol to fair business 16-18. Coon Hollow drew well 20-22. Rice and Barton 23-25. Finnigan's Ball 27-29. Old Tennessee 30-1.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth managers): Rice's Comedians drew well 20 gave entire satisfaction; band excellent. Joshua Simpkins Feb. 1. Kellar 5.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager): Rhea presented Nell Gwynne to a full house 22 at advanced prices. The opening night was a grand success in every particular. Rhea was called before the curtain at end of second act, and was presented with a wreath and box of flowers. Receipts of the evening, $70. Temple Quartette 29. The Burglar co. Feb. 10. ——ITEM: Mr. Maeder, of the firm of Rich and Maeder, New York, was present at the performance of Nell Gwynne, and will remain with the co. for a few days.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Widow Bedott 20 canceled. House dark 20-29. Tuxedo 30. ——NORMAL HALL: John Thomas Concert co. pleased a crowded house 22.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): Arthur Sidman in A Summer Shower 25. Ethel Tucker in repertoire 27-Feb. 1.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): E. M. and Joseph Holland, supported by a good co., presented A Social Highwayman 22 to a large and well-pleased audience. Rhea 24; Hanford, Spencer and O'Brien 25; Watte's Comedy co. 27-Feb. 8.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): James J. Corbett in A Naval Cadet to a fair-sized audience 16; performance good. Dr. James Hedley lectured to a good-sized audience on "The Sunshine of Life" 17. Fred Hallen's Twentieth Century Girl 21 to a large audience which evinced its approval and pleasure by hearty and frequent encores; performance excellent. Redpath Grand Concert co. 24. Fields and Hanson's Drawing Cards 25. Northern Lights 27; Al. G. Field's Minstrels 29. ——ITEM: Joseph Wickes, of this city, has accepted the position of stage carpenter with Whitney's Fencing Master co.

LYONS.—MEMORIAL HALL (John Mills, manager): Side Tracked 18 to fair sized audience. Performance satisfactory. Hanford, Spencer and O'Brien, in Julius Cæsar 23 to very good business. They gave a very fine performance; scenic effects good. Raymon Moore in Tuxedo 27. Arthur Sidman A Summer Shower 29. Rice's Comedians Feb. 3-8. ——ITEM: Thomas H. Murray, of this city, author of "The Old Church Choir," has composed three new waltz songs. One of them a sentimental ballad entitled "The Girl I Dearly Adore," the other two are comic creations entitled "She Wears the Bloomers Now," and "You're Welcome Whenever You Call."

SARATOGA SPRINGS.—OPERA HOUSE (A. L. Churchill, manager): Dr. James Hedley lectured 21. The Burglar under the direction of A. Q. Scammon 23; excellent co.; large and highly pleased audience. The very fine work of Anna Loughlin deserves mention. ——TOWN HALL (J. M. Putnam and Co., managers): Dark 15-20.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Ethel Tucker in Queena commenced a three nights' engagement 20 to splendid business, and gave satisfactory performances. Hanford, Spencer and O'Brien in Julius Cæsar 28. ——ACADEMY OF MUSIC (Olean Music Co., managers): Clifton and Middleton open 27 for a week in repertoire. The Mikado will be repeated by local talent 25.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Fatal Card had good business 16, 17. The Mozart Symphony Club gave an excellent entertainment to rather light business 18. Waite's Comedy co. opened a week's engagement to crowded houses 20-25. Al. G. Field's Minstrels 28. ——BIJOU THEATRE (A. A. Fennyvessy, manager): The Smugglers had moderate-sized houses 16-18. A Cracker Jack was fairly well attended 20-22. Sattlar's Gaiety Extravaganza co. 23-25; A Jay Circus 27-29.

YONKERS.—MUSIC HALL (William J. Bright, manager): Andrew Mack and a strong co. played Myles Aroon to a full house 21. The Waite Comedy co. 27-Feb. 1. ——ITEM: Edward Fiske, in advance of the Waite Comedy co., has been in the city for a short time, and reports business very good.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The Fire Patrol pleased a good-sized audience 21; co. good. The St. Patrick Dramatic Club presented A Mischievous Nigger and Spaghetti and Thrilby 22 to a large house. Temple Quartette 27. My Wife's Friend Feb. 4.

UTICA.—OPERA HOUSE (H. E. DAY, manager): Ward and Vokes in A Run on the Bank 15 drew a large audience, which was delighted with the clever performance. Sousa's Band 17 packed the house from pit to dome. Every seat was sold before the doors were opened. There were 1,807 paid admissions. A great many were turned away. The concert was the finest ever given here, and was greatly enjoyed by the tremendous audience. The Masqueraders 31, Sowing the Wind Feb. 5.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Old Rube Tanner co. drew a surprisingly large audience 18. Hanford, Spencer and Nora O'Brien in Julius Cæsar did a large business 20, and gave great satisfaction. E. N. and Joseph Holland in A Social Highwayman gave one of the very best entertainments of the season to a big house 21. Raymon Moore 24. Coon Hollow 25. The Masqueraders 28.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Hanford, Spencer and O'Brien in Julius Cæsar 16 to a highly pleased audience; large house. Charles T. Ellis in The Alsatian 20. Usher's benefit to S. R. O. Fire Patrol 23; Murray and Mack 30. Andrew Mack Feb. 1. The Dazzler 5.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Andrew Mack in Myles Aroon 24. Kennedy's Players in repertoire 27-29.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Stetson's U. T. C. co. drew top-heavy house 20; performance only fair. Ethel Tucker opened a three nights' engagement 24 with a Woman's Vengeance. Alliance Minstrels 29.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Tuxedo to a small house 17. Rhea in Nell Gwynne delighted a large audience 21. Coon Hollow 22. Fire Patrol 25. The Masqueraders 27. Andrew Mack 29.

HERKIMER.—GRAND OPERA HOUSE (H. A. Diemel, manager): Joshua Simpkins 31.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Tuxedo to a top-heavy house 18; performance well received. Fire Patrol 22. ——ITEM: Charles A. Watson, the genial representative of the Fire Patrol, was in town 16.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): Forgiven 18 to fair business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Ethel Tucker co. played the week of 13 to fair business. Stetson's U. T. C. co. 22; White Squadron 27; Robert Wayne 29-Feb. 1; The Dazzler 3.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark week 13-18; Julius Cæsar 24.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Edwin Forsberg in Forgiven 15; audience well pleased; fair house. The New Tuxedo 29.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Side Tracked 27. Finnigan's Ball 31.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Raymon Moore in Tuxedo 16 to fair-sized and disappointed audience. J. E. Toole in Killarney and the Rhine gave fair satisfaction to a light house 20. St. Lawrence International Musical Union week of 27.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): White Squadron 18 to a well filled house. Rice and Barton's McDoodle and Poodle 21 to good business. The specialties were all good. Side Tracked 28; Finnigan's Ball Feb. 1.

COHOES.—CITY THEATRE (Powers and Williams, managers): A Summer Shower 18; A. Q. Scammon's co. presented The Burglar 21 to fair attendance. Old Tennessee 24, 25.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): A Scrap of Paper (local) 17 to a small house. Granville P. Kleiser drew a good house and gave a capital entertainment 21. Joshua Simpkins 27; Kennedy's Players 30-Feb. 1.

HUDSON.—OPERA HOUSE: A Straight Tip to rather small audience 16. The Lutz-Van Cortland Concert co. 23, under the auspices of Hook and Ladder Co. No. 3.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Kennedy's Players presented The Phœnix, The Two Thieves, Around the World in Eighty Days, and The Plunger at popular prices 20-25; business excellent. Wilbur Opera co. 27-Feb. 1. ——RAND'S OPERA HOUSE (Gardner Rand, manager): House dark.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Old Tennessee 23 to a fair business. John J. Burke 30. ——ITEM: A new opera, The Mayor, is being rehearsed here by local talent for production in the near future.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Minnie Seward co. closed week of 13 to light business. A Summer Shower 18-22 to a fair house. Al. G. Field's Minstrels and Utopia 27.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Locke, manager): J. E. Toole in Killarney and the Rhine 29.

BATH.—CASINO OPERA HOUSE (C. A. Shultz, manager): Alliance Minstrels 31.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Uncle Tom's Cabin 18, afternoon and evening, to big houses. Alliance Minstrels Feb. 1. Andrew Mack 4. Trilby 6.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager). Charles B. Hanford in Julius Cæsar to a full house 21. The Masqueraders 29; Julia Marlowe-Taber 31; Trilby Feb. 3.

SALAMANCA.—FITTS' OPERA HOUSE (E. D. Van Etten, manager): Stetson's Uncle Tom co. played to the capacity of the house 21.

PLATTSBURG.—THEATRE (W. A. Browne, manager): J. E. Toole 21; a fair performance and good business. The Burglar 29.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): The tickets for Stowe's Uncle Tom's Cabin 17 were nearly all sold by 7.30. The co., which played to a $.00 house, gave very general satisfaction. John J. Black in the sensational comedy-drama, Old Rube Tanner, Feb. 15.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Donnelly and Girard in The Rainmakers 21 to a large house. A good performance; that was much enjoyed.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Dark week of 11-18. Donnelly and Girard's Rainmakers 22.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Pirates of Penzance, by local talent, 23; Nellie McHenry in her latest success, The Bicycle Girl, 31; Jolly Joe Cawthorn in A Fool for Luck Feb. 4; Sousa's Band 7.

GRAND FORKS.—METROPOLITAN THEATRE: Alex Bull, son of the famous Ole Bull, gave a concert 23, assisted by local talent. There has been a dearth of attractions here for the past month, no less than five canceling their dates. Nellie McHenry in A Bicycle Girl 31. Joe Cawthorn Feb. 5; A Railroad Ticket 8; Wilbur stock co. 17-19.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Julia Marlowe Taber and Robert Taber appeared in Romeo and Juliet to fair business 15. While the supporting co., was not as capable as it should have been, the performance was a creditable one. Whitney Opera co., in Rob Roy to a crowded house 20. ——PARK THEATRE (Harry E. Feicht, manager): Slaves of Gold to light business 16-18. With the exception of Elmer Grandin, the author of the play, and who essays the leading role, the cast is a weak one, which potent fact accounted for the corresponding business. Norris Brothers' Equine and Canine Carnival to good business 20-22. ——MEMORIAL HALL (Soldiers' Home): Gorman Brothers in Gilhoolys Abroad 19 was enjoyed by a crowded house. ——ITEMS: The receipts of Rob Roy were the largest that ever flowed into the box-office of Dayton Theatre for a single performance.—William F. Owen, the comedian of Julia Marlowe Taber co., is well known in this city, having a number of seasons ago been a member of Soldiers' Home Summer Dramatic co. ——D. H. Wheelan, the advance representative of The Dazzler, was in the city 21.—Will Dickson, of the firm of G. A. and W. C. Dickson, Indianapolis, lessees of Grand Opera House and Park Theatre, was in the city the past week.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Princess Bonnie Opera co. 15; good performance to large business. The Passing Show 22. Sleigh Bells 23. ——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The De Haven Comedy co. 13-18 to good business. ——ITEMS: Black's Opera House is without a manager. On 13 the stage hands headed by the stage carpenter asked a small advance in salary. Mr. Waldman refused and when they insisted he discharged them all. The trouble was carried to the administration of the Black estate. He investigated and told Mr. Waldman to grant the demand of the men. Mr. Waldman said he would sooner resign than do so. The administrator told him he had better resign. Mr. Waldman did so. The De Haven Comedy co. were three days without a stage force but managed to worry along with the assistance of the house property man.

TOLEDO.—VALENTINE THEATRE (Lee M. Roda, manager): Trilby was seen for the first time here 15-18. Four performances were given to audiences that filled the theatre two thirds full each time. Very little enthusiasm was manifest although the co. was very good. Mabel Amber made the sweetest possible Trilby and the Svengali of Theo. Roberts was only marred by a very bad dialect which made it almost impossible to follow his lines. Damrosch Opera co. appeared in Lohengrin to the capacity of the house 22. The receipts were about $4,500. The Potter-Bellew co. are booked for 30-Feb. 1. Clay Clement 2, 3; Minnie Maddern Fiske 6-8. ——PEOPLE'S THEATRE (S. W. Brady, manager): The White Slave by a very capable co. filled the house 19-22. Helena Collier as Lisa read her lines in a manner which reminded one very much of her father. E. L. Snader was an earnest though very stagey hero. The Twentieth Century Girl 30-Feb. 1. ——AUDITORIUM THEATRE (Frank Burt, manager): The Horace Vinton co. supporting Eda Clayton in The Runnaway Wife and Pink Dominos began an indefinite engagement 20. People have been turned away at every performance and the new departure of presenting legitimate dramas bids fair to be a great success. Next week La Belle Russe and The Black Flag will be given. ——ITEM: Herbert Carr, the Taffy of Trilby co., severed his connection with the organization here. His place was taken by Richard Canthony.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. F. Enos, manager): Bunch of Keys 22. The Limited Mail 31. ——ITEMS: Through a combination of circumstances all attractions booked during February at the Citizens' have canceled dates. This house, which was lately

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sold at judicial sale, will probably change management soon. Manager Enos, who has very successfully conducted its affairs for many years, is not anxious, on account of other pressing business engagements, to continue the management.—Fred G. Conrad has left for the West where he will be in advance of John Dillon.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): The Gorman's in Gilhoolys Abroad gave a very pleasing and entertaining performance H to a good audience. The Brooklyn Handicap 20 to a topheavy house and good satisfaction. Blanche Seymour's specialty was an instant hit. Laura Dainty 22; Alabama 25.——ITEM: During the performance of Walker Whiteside 7, and while there was standing room only, the theatre was discovered to be on fire, in the fly gallery, and a still-alarm was turned on and the fire put out without the audience being aware of the danger they were in. It was all due to the good equipment of our house and the employes' prompt action, not a word being spoken after the discovery of the fire, and every man to a fire plug.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Gorman Brothers Gilhoolys Abroad 15 to a fair house. The co. gave a pleasing performance. The Gormans are a host in themselves. The Brooklyn Handicap 17 to fair business and satisfaction to the audience. The co. rested here 18. Morris Brothers Dog and Pony Show booked for 23 canceled.——ITEM: Have received many compliments from professionals on the kind paragraph in last week's issue in regard to the completion of my seventeenth year as Urbana's MIRROR correspondent.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): My Wife's Friend 11 to a delighted audience. Trilby 13, was thoroughly enjoyed by a large and enthusiastic audience. Green Goods Man 22; Pay Train 24; Edward Harrigan in Old Lavender 29; Otis Skinner in His Grace De Grammont Feb 5; Country Circus 7; Stetson's U. T. C. 12; De Haven co. week of 17.——ITEM: Mrs. McNeill, the manager of the Opera House, gave a banquet and dance 1 to the attaches of the theatre.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Andrews' My Wife's friend 14; co. good; attendance was not as large as was deserved. Charles A. Gardner in The Prize Winner 15 to good house. Derby Winner 21 to light house. Boyd's Modern Minstrels 22 canceled; Conroy and Fox in Flaherty Vacation 25; Star Gazer canceled. Tim the Tinker 23; Lost in New York 29; Green Goods Man 31; Otis, Skinner Feb. 1; Faust 3; De Wolf Hopper 5.—— Local Lodge No. 149 B. P. O. E. will shortly give an amateur minstrel performance.—Manager Grimes banqueted Grand Opera House attaches, including newspaper men, 13.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): Perkins D. Fisher supported by a very poor co., presented A Cold Day 17 to a fair-sized audience. Anna E. Davis supported by a first-class repertoire co. opened a week's engagement 20. Business good. Thomas Dixon delivered his lecture "The Woman of the Future" 27; Slaves of Gold 28; The Dazzler 30.——ITEM: William Fennessy, ahead of Slaves of Gold, was here 21. H. E. Mittenthal was also here same date to close the contract of Brooklyn Handicap co., but owing to the failure of the management of the latter co. in returning signed contract forwarded by Manager Baetz, their date was canceled and given to the former co.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): On the Mississippi 20 to a large audience. '8 Bells 25.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): House dark 13-18. George R. Wendling lectured on popular delusions 20 to good attendance. A Green Goods Man 24; Harry Weber Feb. 1; Country Circus 15.——ITEM: This new house has been doing good business since its recent opening.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Tom Smith, manager): John Griffith as Mephisto in Faust 17 to a fair house. A Trip to Chinatown 20 to a good house.

PIQUA.—PIQUA OPERA HOUSE (C. C. Sauk, manager): Slaves of Gold 20 to light business; performance not well received.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Alabama 17 to good house; performance first class. Edith Ellis in a Batch of Blunders 25; James B. Mackee in Grimes' Cellar Door 30; John E. Brennan in Tim the Tinker Feb. 11.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): A Baggage Check without James T. Kelly disappointed a good audience 15. Mr. Kelly was in the city but was indisposed. Leons Comedians 3 nights' engagement beginning 16 to poor business.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Wailing, manager): The Josie Maie Hall repertoire co billed to appear 20-25, changed their date to one later in the season. A Thoroughbred 28.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Charles E. Blaney's A Baggage Check co. 14 to large and fairly well pleased audience. Lizzie Melrose as Violet Wilde, a Bowery Girl and Ruth Livingston in specalties were well received. Howorth's Hibernica 21. A Batch of Blunders Feb. 1.

SABINA.—THEATRE (J. C. Burnett, manager): Prodigal Father 18 to large house; performance gave general satisfaction. H. W. J. Ham lecture course 22.——ITEM: After the performance the male members of the Prodigal Father co. enjoyed a possum supper to which they had been invited.

COSHOCTON.—COSHOCTON OPERA HOUSE (D. R. Keith, manager): Blaney's A Baggage Check 17; people turned away; good performance. Gorman's A Green Goods Man 21; fair house; poor performance. Alabama 24; Thoroughbred 27; Stetson's Uncle Tom's Cabin co. Feb. 1.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): House dark 13-18. Nothing booked in near future.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): A Baggage Check 20 to good business, performance fair. Brooklyn Handicap 28.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Springer and Welty's Black Crook co. 16 to good business. Flora Staniford co. opened 20 for one week to crowded house.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): A. M. Palmer's Trilby 15 to one of the largest houses of the season; every one well pleased. Niobe 18; good performance and fair house. H. H. Emmet 22. The Great Brooklyn Handicap 27; Country Circus 31.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): The largest crowd of the season witnessed A Baggage Check 16 headed by James T. Kelly and co. The play was good and very well rendered. Receipts, $280. A Green Goods Man 20 to small house owing to lack of advertising; performance good; Alice Redmond as Willie and Swift and her dancing specialty carried off the honors of the evening. Howorth's Hibernica co. 25; A Batch of Blunders 27; Grimes' Cellar Door Feb. 1.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersly, managers): My Wife's Friend 17 to fair business. Canary and Lederer's Passing Show 21; S. R. O; well pleased audience. A Thoroughbred 25.——ITEM: A Passing Show is booked for the Fountain, Cincinnati week of 27. Several members of the co., including John E. Henshaw and Verona Jarbeau stated that they would refuse to play in that house unless prices were advanced, as the Fountain is a popular priced theatre.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): William C. Andrews in My Wife's Friend to a fair but appreciative audience 18.

CANTON.—THE GRAND (L. B. Cool, manager): Cool's Big Stock co. closed a week of good business 18. 8 Bells to big business.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): Anna E. Davis, supported by Henry Blackaller's Stock co. closed a week's engagement 18. Very creditable performances. Clay Clement in The New Dominion 30.

WARREN.—OPERA HOUSE (Elliott and Geiger, manager): Lost in New York 14 to good house. A Thoroughbred 16 to light house. Alabama 18 to large house; W. C. Andrews' My Wife's Friend 21 to light house.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): The Gormans appeared to a poor house 13. The co. was badly crippled having left two female members and one male member ill in Findlay. Darkest Russia delighted a large house 14. A packed house greeted R. G. Ingersoll 15. The Passing Show co., No. 1, delighted a large audience 16. Grimes' Cellar Door 22; Great Brooklyn Handicap 23, 24.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Kappe, manager): Howorth Comedians 15 drew a good house and gave good satisfaction. The Thoroughbred 29.

COLUMBUS.—GRAND OPERA HOUSE (J. C. and H. W. Miller, manager): Whitney Opera co. in Rob Roy 21, 22 did splendid business. Robert Hilliard 23-25; Samri Baldwin's The White Mahatma 27-Feb. 1; Della Fox 3-5.——ITEM: The Grand has been doing a splendid business, the best in several seasons. The Great Southern will be ready to open about March 1.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Alabama drew the largest audience of the season 21 presenting a very good and pleasing production; The Dazzlers 31.

ZANESVILLE.—OPERA HOUSE (C. D. Schultz, manager): The Passing Show 20 to the capacity of the house. On the Mississippi 22; business good; Edward Harrigan 28.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Fisher's Cold Day co. 22 was greeted by a small house owing to the weather and change of date. The co. is a strong one and has the power of pleasing from start to finish; house dark 23.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Dr. Tracy's illustrated lectures on temperance 15-28.

MASSILLON.—BUCHER'S OPERA HOUSE (Michael Bar, manager): Alabama 16 to a packed house; co. and play giving excellent satisfaction. A Thoroughbred 22 to a good house notwithstanding a heavy rain. Great Brooklyn Handicap 31.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, manager): Al G. Fields Minstrels 16; full house; well-pleased audience.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): The Defaulter 16 to a good house; fine performance. Katie Putnam 17 to a packed house; splendid performance.——ITEM: The members of The Defaulter and the Katie Putnam cos. were given midnight luncheons by Manager Goldstein in his bachelor headquarters.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Hi Henry's Minstrels 10 to good business. A Midnight Special 11; fair business. Harrisburg Choral Society 14. A large attendance. A Midnight Frolic (Lillian Kennedy) 16; good attendance. This popular actress is assisted by a good co., and gave satisfaction. One of the Bravest drew good business 17. Alf Hampton is doing the part formerly held by Charles McCarthy, and is making a success of it. The balance of the co. are artists of no mean order. The Fencing Master 18, two performances, afternoon and evening. Good attendance repaid this fine co. Katherine Germaine, in the leading role, was much admired, and made many friends by her fine singing and beautiful personality. The opera was handsomely staged, and splendidly rendered. This attraction will play to standing room only on the next visit. The Gonzales Opera co. opened for one week only 20, and drew fairly good business. The repertoire is composed of popular operas at popular prices. Matinees daily.——ITEM: Waite's Comedy co. did a business amounting to $4 000, and not $3,000 as stated, in this city.

READING.—ACADEMY OF MUSIC (John D. Mishler manager): A fine production of A Midsummer Night's Dream by Augustin Daly's co. attracted a very large audience 15. The performance was the most artistic we have had this season. Lillian Kennedy gave a good performance of She Couldn't Marry Three 17, 18. An enjoyable performance of The School Girl was given by Minnie Palmer 21.——GRAND OPERA HOUSE (George M. Miller, manager): Rachelle Renard in repertoire of popular plays week of 20. The performances were good.——BIJOU THEATRE (Charles Gilder, manager): A Trip to the Circus drew large houses week of 20. The specialties were good.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, lessee and manager): Lost in New York 16; performance good; attendance fair. The Black Crook 17; performance excellent; attendance good. Hawaiian Band and Glee Club 18 gave a pleasing entertainment to a small audience. American Girl 25; Niobe 27.

GREENSBURG.—KRAGGY'S THEATRE (R. G. Curran, manager): A Trip to the Circus 17, 18 to small audience; performance poor. The Royal Hawaiian Band and Glee Club 21, 22 to small audiences; deserved packed houses. Their singing and playing the finest ever heard in the town. The Fencing Master 23; Two Old Cronies 27.——ITEM: The Royal Hawaiian Band arrived in town 21 in bad straits. They were minus their instruments, and gave a concert consisting of vocal selections to a poor house. Manager Curran kindly allowed them to sleep in the Opera House, as they had no funds to engage hotel accommodation. Signor Liberati the cornetist arrived from New York 22 with an entire set of new instruments. He took charge of the band, and will be their financial backer.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Brothers Byrne's 8 Bells 18 played to the capacity of the house and gave general satisfaction. The A. Q. Scammon co. 20 in The American Girl to fair attendance. Stetson's Uncle Tom's Cabin drew a crowded house 23. The New Boy 28; Spencer, Hanford and O'Brien 30; The Dazzler Feb. 1.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Brothers Byrne in 8 Bells packed the house to the doors 17; performance excellent. The Black Crook 20; fair house; performance same. Johnson-Smiley comb. 21; good house; performance same. A. Q. Scammon co. in An American Girl 22; fair house; performance excellent. Stetson's U. T. C. 25; My Wife's Friend 27; Conroy and Fox 29; White Squadron 30; Forgiven Feb. 1; Andrew Mack in Myles Aroon 7.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Hi Henry's Minstrels 22 to S. R. O. On account of the special engagement of Arthur Deming, who is a favorite in this place, the entire house was sold before date. Hi Henry received the same hearty welcome as was accorded him twenty-three years ago, when, with Jennie Carroll, he inaugurated the house. At the close of the performance the veteran manager delivered a brief but touching address, in which he dwelt with much feeling upon the death of his old friend, Ex-Manager Pie of this house. His words were impressive, and reached the hearts of his hearers. The co. surpasses anything in the line of minstrelsy ever seen in this place. On Erin's Shores Feb. 4; Gilbert Opera co. 6.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Midnight Special drew a good and apparently well-pleased house 13. The York Canton Patriarchs Militant, together with uniformed representatives of the same order from other points, occupied the house 15. The Fencing Master appeared 17 to a large and delighted house. Encores were frequent throughout. Catherine Germaine, the Fencing Master, spent nearly all of last Summer here, making many acquaintances. One of the Bravest 18 drew a large and well-pleased house. The Ideals in repertoire, accompanied by a good band and orchestra, under the direction of an old New York favorite, Professor Ned Howson, opened a week's business at popular prices 20 to an overflowing house.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Ideals, with Beatrice Earle in the leading roles, closed a week's engagement 18. Golden Giant Mine, Black Flag, Midnight Call, Showers of Shamrock, Comrades, and Shadows of the Scaffold were presented in good style. Business averaged fair. Lillian Kennedy appeared 20, 21 in She Couldn't Marry Three and A Midnight Frolic. Miss Kennedy is a great favorite here, and she received a warm reception. Co. throughout very good, and entertainments thoroughly enjoyable.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Mackay Opera co. 16-18 playing Mascot, Pirates of Penzance, and Olivette to good business.——DAVIS' THEATRE (George E. Davis, manager): Killarney 16-18 to large business. The Gaiety Reception, introducing Ali Baba 20-22 to large business.—— THE FROTHINGHAM (Wagner and Reis, managers): The Fatal Card 18 to large business, pleasing immensely.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The Fencing Master pleased a very large audience 17. H. W. Tredenick, the leading comedian of the co., received an ovation. He is a native of Marietta, a town near here, and his parents and a large number of friends were present. Augustin Daly's co. in A Midsummer Night's Dream delighted two large audiences, matinee and evening, 18. Minnie Palmer in The School Girl drew light house 20. Her co. is good enough, but her piece is stale, flat, and unprofitable. The White Crook 24; Sowing the Wind 25; Cecil Spooner in repertoire 27-Feb. 1.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): An audience that filled the Opera House to overflowing greeted Hi Henry's Minstrels 16; very satisfactory performance. The singing of the boy soprano, Joe Williams, was very good. Arthur Deming's Susan received two curtain calls. The White Crook 18 to a large house; performance fair. The Black Crook 29.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Katie Rooney in The Derby Mascot drew a fair house 15, but did not please the audience. Miss Rooney was very clever, but the supporting co. were not equal to their parts. Virginia Johnson in Killarney played to a small house 21, and the play was accorded a very chilly reception. Lillian Kennedy 24; The White Crook 28.——ITEM: F. Wise, of Tyrone, Pa., will furnish the scenery and interior decorations for the new theatre. He also has the contract for remodeling the Shenandoah house.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): The Sages drew large houses 13-22, and were the cause of considerable amazement. The Fencing Master was produced 22, and gave genuine satisfaction. The chorus was exceptionally powerful, and Miss Germaine filled her role to perfection. H. N. Tredenick and Arthur Etherington were also good.—— ADAIR'S OPERA HOUSE (Alexander Adair, manager): Lost in New York gave a very good performance to a good house 18.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): A Trip to the Circus 8 gave an entertaining performance without their regular scenery to a fair house. Tim the Tinker 16 as usual pleased a good house. Gilbert's Comic Opera co. in Mascot 20 to large and fashionable audience; well pleased. Drummer Boy of Shilto (local) 22-24; Stetson's Uncle Tom's Cabin 30; Lillian Kennedy Feb. 6.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Howard Saxby's lecture 14 for benefit of Elks, was of a very high order. The audience was large. Stetson's U. T. C. 15 to S. R. O. Law and Love, booked for 18, canceled. The Black Crook 22; Hi Henry's Minstrels 23.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Fencing Master 14; good house. On Erin's Shore 15; large house. James J. Corbett 18; Fields and Hanson 21; small house. Red Riding Hood 25.——On Erin's Shore will play a return engagement Feb. 4 for benefit of Catholic Church.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Mackay Opera co. satisfied large audiences 20-22. Frank D. Wilson and Louisa Moore deserve special mention. Virginia Johnson in Killarney 25; Arnold Wolford's repertoire co. 30-Feb. 1.——CENTRAL THEATRE (H. A. Groman, manager): House dark all the week.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Stetson's U. T. C. co. 15 to large and well-pleased audience. Lillian Kennedy in A Midnight Frolic 29.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Rachelle Renard 13-18. The co. is a good one, but the plays are poor. Ex-Governor Beaver lectured 21 to large audience. Katie Rooney in The Derby Mascot 22; crowded house. White Crook 29; Ethel Tucker (return) Feb. 3-8; The Ideals 17-22. Sousa's Band has been booked for March.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckum, manager): Kittie Rooney in The Derby Mascot pleased a large audience 20.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Flora Sanford in repertoire week of 13 to fair business. Daisy Markal's Uncle Tom's Cabin co. 21 gave a very unsatisfactory performance to a full house.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Derby Mascot 21 to S. R. O. house; one of the finest performances of the season. Return date of Derby Mascot Feb. 1.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The American Girl 21 to fair house, giving good satisfaction. My Wife's Friend 24; Stetson's Uncle Tom's Cabin co. 29; John L. Porter Concert co. 30.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Black Crook 18 pleased a well-filled house with their clever specialties. Thomas E. Shea opened a week of repertoire 20 to S. R. O. Uncle Tom's Cabin 27; My Wife's Friend 28; The White Squadron 31.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The Royal Hawaiian Band, for the benefit of the local baseball club, gave a splendid performance to fair business 16. A Thoroughbred 18 to fair-sized house.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): House dark.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Welty and Springer's Black Crook co. 21 to fair house. William C. Anderson in My Wife's Friend 23.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager): Old Maine, billed for 16, failed to appear. Enemies for Life, booked for 27, canceled. Derby Mascot 30, 31.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Virginia Johnson in Killarney 22; satisfactory performance to a fair house. It was repeated 23.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): A Green Goods Man to a packed house 18. James O'Neill in Monte Cristo pleased a large and fashionable audience 20.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): The Mascot 22 pleased a fair-sized audience. Royal Hawaiian Band 24; The Fencing Master 25.

JEANNETTE.—OPERA HOUSE (Albert Pechin, manager): New York Comedy co. to a fair audience 18. Showalter and Lane, musical artists, were redeeming features of the show, the rest of the co. were extremely poor. Daisy Marko's U. T. C. co. to a fair house 22, with Kate Partington as Topsy and a good supporting co. Hi Henry's Minstrels Feb. 1.

BERWICK.—OPERA HOUSE (F. R. Kitchen, manager): Madge Tucker 16-18 in repertoire; satisfactory performances to good houses. The White Crook 21, good house; good co.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Corse Payton co. 20 opened for a week to packed house. Hanford and O'Neil 27; The White Squadron 28.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie, manager): John E. Brennan in Tim the Tinker gave a very clever entertainment to a fair-sized audience 15.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Kittie Rhoades closed a very successful week's engagement 18. Lizzie Wilson scored a big hit in her German dialect specialties. Niobe 28.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Midnight Special played to big business 17, 18; performance satisfactory. House dark 19-25.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark 20-25.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): The Fencing Master 20; magnificent performance; greatly enjoyed. Gilbert Opera co. Feb. 8.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Stetson's Uncle Tom's Cabin 16 to S. R. O. and appreciative audience. The Black Crook 23.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): One of the Bravest appeared to please a topheavy house 16. Lillian Kennedy 25.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al Garman, manager): Hi Henry's Minstrels gave an excellent entertainment to a packed house 20. Local hits very good.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Thomas E. Shea concluded a week's engagement in repertoire 18 to excellent business; plays and co. gave best of satisfaction. Fencing Master 30.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Hi Henry's Minstrels 15 to a crowded house. William Barry in The Rising Generation to big business 22.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Wills' Two Old Cronies 18 pleased a large audience. Flora Staniford failed to appear.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Lost in New York 20 to S. R. O. Fencing Master 21 to big house. Hi Henry's Minstrels 29; A Midnight Frolic 31; Niobe Feb. 3.

CORRY.—WEEK'S THEATRE (L. A. White, manager): June Agnott with Clifton and Middleton's repertoire 20-22 opened to S. R. O.; large and well-pleased audiences.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): Hi Henry's Minstrels 18; good performance to large and well-pleased audience. Cecil Spooner 20-22; performance and specialties excellent; good business, but deserved better.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Professor J. G. Hoffman's extravaganza, 1995, Feb. 4-6.

CURWENSVILLE.—ACADEMY OF MUSIC (William F. Patton, manager): Home talent to good business 16. Hi Henry's Minstrels 28; Institute 31, Feb. 1; Gilbert Opera co. 7.

UNIONTOWN.—COOPER OPERA HOUSE (J. H. Blanchard, manager): House dark 20-25. Edwin Fosberg in Forgiven 30.

EASTON.—ABEL OPERA HOUSE (Dr. W. K. Detwiller, manager): The Fatal Card, under the direction of Julius Cann, packed the house 23; performance excellent, scenic effects well managed, and audience well pleased. Lillian Russell 28 in The Grand Duchess.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Lost in New York 17 to good house. American Girl 24.

FRANKFORD.—MUSIC HALL (William P. Allen, manager): Lily Russell Gaiety co. 18; fair performance to good business. G. W. Larsen 25; Maude Hillman 27-Feb. 1.

LEBANON.—FISHER OPERA HOUSE) George H. Spung, manager): House dark the past week.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Rush's co. presented The White Crook 23 to good business. The co. has some good people, and gave genuine satisfaction.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager): Ben Hur 16-18; very good business. Hoss and Hoss 20-22; fair patronage. Jolly Old Chums Feb. 3-5; Fast Mail 6-8; Pirates of Penzance 10-12 (by local talent).

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Hoss and Hoss 18; light house. Graham Concert 19, matinee; fair house. Ben Hur by local talent 21-23. The scenery of this attraction, painted by T. G. Moses, was the finest ever seen on this stage. Sowing the Wind 24; Old Kentucky 27; Humanity 29, 30; Special Delivery Feb. 4; Shore Acres 7; Spider and Fly 11; Two Johns 28.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Conyers and Chapman's co. in Hoss and Hoss 23 were greeted by a large and enthusiastic audience.——ITEMS: Manager Bliven took in the cycle show at Madison Square Garden 22. J. Fred Pendleton, of this city, who has acted as treasurer of a number of theatrical cos., is now clerk at the Sturtevant House, New York city.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (J. H. Moses, manager): Fabio Romani 15 to good business; performance poor. House dark rest of the month.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Woodward Theatre co. closed a two weeks' engagement 18, having played to the largest number of people in the history of the house. A. R. Wilbur opened a week's engagement 20 with one of the best repertoire cos. that has been here in several years.——ITEM: Paul T. Wilk's co. are here in daily rehearsal. Their season opens 22.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Cotton King 15; fair house. De Wolf Hopper and his splendid co. presented Dr. Syntax 16 to the banner house of the season. The audience was well pleased. Charles Frohman co. in Sowing the Wind 21. The play was the best that the Knoxville public has had a chance to see this season. Although the audience was not large they were generous with applause.——ITEM: The Knoxville Lodge of Elks will give a social session 27.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Dark 13-17. De Wolf Hopper 18 in Dr. Syntax; packed house; S. R. O. sign was hung out soon after the doors were opened; receipts, $1 600. House dark 20, 21. Sherwood Concert co. 22; Otis Skinner 23; Friends 24, 25; Lewis Morrison 31, Feb. 1; Richard Mansfield 3; Irving and Terry 5, 6; Fanny Davenport 10-11.——GRAND OPERA HOUSE (Curry and Boyle, managers): Conroy and Fox 13-15; large houses. House dark 16-29; A Country Merchant 30, 1; The Scout 18, 19; The Tornado 20-22.——ITEM: Bancroft, the magician, 16-18 played to fair business. Paderewski 29; very large house.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Conroy and Fox 16 in O'Flarity's Vacation to good business. The co. is good but the play is very weak. Punch Robinson 20; good business. He will play a return date in April. Lillian Lewis 27.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Otis Skinner 20-22 in Villon the Vagabond, Hamlet, and His Grace De Grammont to very large fashionable and enthusiastic audiences, the opening performance being before the largest house of the season. Lewis Morrison underlined. Punch Robertson and his co. completed a week's engagement at the Grand Opera House 18 at popular prices to a large business. Wood and Sheppard's Town Topics 20, 21; fair business. Paderewski underlined.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): Charles H. Yale's The Greater Twelve Temptations 11; good business. Band benefit 14; pleased a large audience.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers, managers): Columbia Light Infantry 20; Lillian Lewis Feb. 1; Farmer Hopkins 6.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Minnie Maddern Fiske in The Queen of Liars, with an excellent supporting co., drew a very good and well pleased house 15. The Girl I Left Behind Me 16; only fair business, on account of the weather. Robert Downing presented The Gladiator and Ingomar 17, 18; excellent performances.——ITEM: Minnie Maddern Fiske was pleasantly remembered with a handsome basket of flowers at the conclusion of the performance.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Hannibal Williams 14 to a large and fashionable and agreeably pleased audience. Alexander Salvini 16 in Ruy Blas to good business. Fast Mail 21. Twelve Temptations Feb. 1.——MCDOUGALL OPERA HOUSE (Zentgraff and Pratt, managers): Callicothe Comedy co. 13-18 at popular prices; fair business and inferior performances. The Nashville Students 21.—— COLUMBIA HALL (Columbian Club, lessees): European Grand Concert co. 15 to small business. Mr. and Mrs. Du Quoy headed the co., assisted by local talent.—— ITEM: Will Hicks, clarionet of Haverly's Minstrels, left co. at Texarkana and is now with the Philomonic orchestra of this city.

WACO.—THE GRAND (Sid H. Weis, manager): The Girl I Left Behind Me was presented here for the first time 14, 15 and matinee to fair business. The performances were excellent and deserved better patronage. Haverly's Minstrels 18 to poor business. The performance of this organization could be greatly improved upon, their songs and gags being too old.—— ITEM: George H. Murray and Harry Pennypacker, of Vale's Twelve Temptations, and Matt Grau, of Grau's Opera co., are in the city.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): Haverly's Minstrels 15 to good business in spite of heavy rain. Performance about up to the average, the acrobats and quartette being the best features. Charles H. Yale's Twelve Temptations 17 to a very large but disappointed audience, there being very little to commend the performance, although Gus Bruno, Jr., the leading comedian, deserves high praise for his work. A Breezy Time 22.

MARLIN.—KING'S OPERA HOUSE (Allen Brothers, managers): Kempton Komedy Ko. week of 13, excepting 16, in repertoire; co. fair; gave general satisfaction; bad weather caused light business. Charles Underhill, impersonator, gave satisfaction 16.——ITEM: Milton Dawton of Kempton Komedy Ko. has a number of friends here who showed him much attention.

DALLAS.—OPERA HOUSE (George Anzy, manager): Salvini in Hamlet 15 to a large and appreciative audience. Mr. Salvini responded after three curtain-calls in a very neat and appropriate speech and the applause was deafening. On 16 he appeared in The Three Guardsmen and every seat in the house was taken. His support was quite above the average.

ABILENE.—B. AND W. OPERA HOUSE (W. F. D. Butler, manager): House dark week of 13. J. H. Rawhill, reader, 20; Beach and Bowers' Minstrels 25.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, manager): Captain Jack Crawford, the

post and scout, $3 to a small house. Haverly's Minstrels 17 to medium business; good co., deserving better patronage. Hannibal Williams in Othello 21; the Spooner Dramatic co. 22-25.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Otis Skinner 13 played before a large audience which was very liberal in its applause, appreciative of the excellent work of the artist.——ITEM: Mr. Skinner and his co., after the performance, were entertained by the Past Time Club of this place.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Haverly's Minstrels 14 to fair business. Fitz and Webster's A Breezy Time co. 20.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Ben Hur 16 to fair business.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Charles H. Yale's Twelve Temptations was well received by a large audience 16. Gus Bruno, Jr., was a favorite with the house. Alexander Salvini 22; Morrison's Faust 25.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Alexander Salvini presented Hamlet 13 and The Three Guardsmen 14 to full houses. His support was first-class and the scenic effects were superb. House dark balance of week.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): A Turkish Bath 17 to well-pleased audience and full house.

BRYAN.—GRAND OPERA HOUSE (J. R. Mike, manager): Ruby Lafayette Dramatic co. 13-18 to very poor business. Performance merited no better patronage. A Turkish Bath 20.

GREENVILLE.—KING OPERA HOUSE (J. O. Tengarden, manager): A Turkish Bath 13 to poor business.

FLATONIA.—ARNIM AND LANE OPERA HOUSE (A. Brunneman, manager): Beach and Bowers' Minstrels 13 to a medium-sized audience; performance cut short. California Magnet 22; A Turkish Bath 24.

VICTORIA.—HAUSCHILD OPERA HOUSE (Hauschild Brothers, managers): Beaumont Clarkson in Rip Van Winkle to small house 17, 18; A Turkish Bath 27.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Jules Grau's Comic Opera co. 13-18, presenting The Black Hussar, Erminie, Tar and Tartar, Beggar Student, Grand Duchess, Indiana and Fra Diavolo to good house all week. Minnie Maddern Fiske 20; Haverly's Minstrels 22; Twelve Temptations 23; Richard Mansfield 24.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): A Turkish Bath 16 to good business; general satisfaction. Ruby Lafayette co. 27.

LOCKHART.—OPERA HOUSE (Sam Lissner, manager): House dark week ending 27.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): House dark week ending 18.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Beach and Bowers' Minstrels 16 to very small business on account of very heavy rain; performance well received. Dr. Hynson 22; The Pay Train 25; A Breezy Time 29.

NAVASOTA.—COLUMBIA OPERA HOUSE (Goodman and Peeples, managers): A Turkish Bath co 18 to fair business; performance very good and highly pleased audience. Wild West Show 23.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Rice's 1492 drew crowded houses at advanced prices 13-15. Receipts for the engagement near three thousand five hundred dollars. May Irwin in The Widow Jones 17, 18 to good houses. Coming: The Defaulter.——GRAND OPERA HOUSE (J. B. Rogers, manager): Queena did a fair business week of 13.—— LYCEUM THEATRE (Maltese and Pyper, managers): Week of 13 Uncle Tom's Cabin with Edmund Hayes as Uncle Tom pleased fair audiences.——ITEMS: The Mormon Tabernacle Choir are making arrangements for a trip to San Francisco in April. They will carry 250 singers and give several concerts.—Edith Pollock, recently at the Grand, has accepted an engagement at the Lyceum.

OGDEN, UTAH.—GRAND OPERA HOUSE (Joseph Clark, manager): The Cook Sisters' Uncle Tom's Cabin co. played to a big crowd 18 matinee, but the evening performance was not very well attended. The co.'s orchestra was pretty good but the co was not. The Uncle Josh Spruceby co. 25; The Defaulter 22; Fannie Rice Opera co. 29.

LOGAN.—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): House dark week of 13-18. The Defaulter 20; Uncle Josh Spruceby 27.

VERMONT.

MONTPELIER.—GRAND OPERA HOUSE (C. M. Murphy, manager): Si Perkins played to a packed house 15; S. R. O. sign was out at 7:30 P. M. Florence Bindley in The Pay Train 21; Tom Thumb Lilliputians 22, 23; Fisher's A Cold Day 31; Jessie May Hall Feb. 3-8.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): Evangeline 29, under the auspices of G. A. R. Al. G. Field's Minstrels Feb. 4.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): U. V. M. Glee Club 22; good business. J. E. Toole 23; business good. The Burglar 27; Sowing the Wind 30; Al. G. Field Feb. 5. In Old Kentucky 10; Hands Across the Sea 17.——ITEM: Manager Walker has recovered from a four weeks' sickness.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Dazzler caught the town 15, and was followed by Al. Field's Minstrels, who always receive an enthusiastic welcome here, and who, upon this occasion, played to larger business than they have ever done before during the many years that they have been visiting Richmond. The Irving-Terry comb. played to crowded houses during their engagement 20, 21, although prices were raised as high as $5. The Merchant of Venice was presented Monday night, and Nance Oldfield and The Bells at the matinee on Tuesday. The co. left in the evening for Charleston, S. C. Sowing the Wind played to a large and fashionable audience 23. Camille D'Arville 31, Feb. 1.——RICHMOND THEATRE: The South Before the War drew a large audience of colored people 21, 22. The production was badly scored by the local press, and was not patronized to any extent by the white people. Little Trixie 27, 28; James J. Corbett 29.——ITEM: Herbert C. Duce, who has been dramatic editor of the Richmond *Dispatch* for more than two years, has been appointed city editor of the Richmond *Star*. W. Greanor Neal, who is well known in theatrical circles here, and has a large acquaintance with the traveling managers, has been presented by his wife with a fine baby girl.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Sowing the Wind was presented by a strong co. 21 to a small but appreciative audience. The Camille D'Arville Opera co. 27.——ITEM: Manager Hooper and E. Lyle, attorney, have just returned from Columbus, Ga., where they went in the interest of M. A. Moseley, manager of the Mabel Paige co. A compromise was effected between Mr. Moseley and Mrs. Dora A. Paige, of the Mabel Paige co.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): South Before the War drew large houses matinee and night 18. Sowing the Wind 22 attracted one of the most brilliant audiences of the season. The performance was highly satisfactory. Concert 27, 28. Camille D'Arville 29, 30; Bowery Girl Feb. 5. The Old Homestead 7, 8.

PETERSBURG.—ACADEMY OF MUSIC: House dark 20-25.

WASHINGTON.

ELLENSBURG, WASH.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): Thomas Keene in Richelieu to S. R. O.

SEATTLE.—THEATRE (P. B. Heyner, business manager): Effie Ellsler in As You Like It and Camille 13, 14; very satisfactory performances and good business. Keene 20-22.——CORDRAY'S THEATRE (W. M. Russell, resident manager): Smith-Lieb comb. continues to occupy the boards. The co. is doing good business and presenting good pieces.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Thomas W. Keene in Richelieu, Richard III and Louis IX. 13-15 to large audiences. Joe Cawthorne in A Fool for Luck played to fair houses 17, 18, the Saturday matinee being also well attended.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): Concert by the First Regiment Band of Seattle 16.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Boyd's Minstrels 18; Weber's Ideals opened a week's engagement in repertoire to good business 20. Lost in New York 27; Otis Skinner 31; John Griffiths Feb. 7; Old Homestead 14; Country Circus 15.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): My Wife's Friend 15 pleased a fair audience. Deserved better patronage. Hustler 17; disappointed a large house. Lost in New York, 27; Otis Skinner 30.

WHEELING.—OPERA HOUSE (F. Riester, manager): My Wife's Friend 16, with William C. Andrews and a good co. to fair business. James O'Neill 21 in Courier of Lyons pleased an audience that packed the house. Niobe 29; Simbad Feb. 1; Fencing Master 11; Griffith's Faust 12.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Rice and Barton 16-18 business only fair. Dark 20-22. Green Goods Man 27-29; Florence Bindley 30-Feb. 1.

MORGANTOWN, W. VA.—OPERA HOUSE (M. J. Sonneborn, manager): Kitty Rhodes 20-22 played to big houses; audience well pleased. Fencing Master co. 24. The Pay Train Feb. 3.——ITEM: Lizzie N. Wilson, of the Kitty Rhodes co., carried off the honors and delighted the audience with her specialties.—George H. Abbott severed his connection with the co at Clarksburg, having handed in his resignation at this place.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Hornor and Hume, managers): John E. Brennan in Tim the Tinker 22 to fair house. Kittie Rhodes 27. Feb. 2.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Land of the Living to only fair business 18; co. good and painstaking, but attendance was lacking. Herrmann 23; Charley's Aunt 30; A Texas Steer Feb. 3.——LAKESIDE AUDITORIUM (E. R. Harding, manager): Orpheus Club, a local musical society, occupied the house 14 in concert before a large audience. Evelyn Gordon Comedy co. opened a week's engagement 19 at popular prices and with indications of a profitable week.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark 25-31.——COLUMBIA HALL (F. Winninger, manager): Winninger Concert and Novelty co. to a big business 19.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Evelyn Gordon co. week ending 18; fair performances; small houses. John Stapleton co. under direction of Gustave Frohman in Sweet Lavender 22. Life at Joliet 31.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, lessee and manager): Herrmann the Great broke all previous records of this house 21, many being unable to gain admission.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Abbie Carrington concert 15 under the auspices of local Modern Woodmen, did not draw well nor did it deserve better patronage. Nellie McHenry in The Bicycle Girl pleased a topheavy house. Laura Bennett's work was a feature and deserves mention. Wang 21; Herrmann 22; Trilby 24.——ITEMS: Early in March Nellie McHenry will produce a new play, entitled Hattie Hurry, M. D., at the California Theatre, San Francisco. Miss McHenry has just received a beautiful Stearns bicycle, a present from the manufacturers.—George Armbrecht, of Guyer's Minstrels, was home on a short visit on account of the illness of his mother.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark 13-18.

BARABOO.—THE GRANDE (Butler and Shults, managers): Nellie McHenry in The Bicycle Girl 16 to a good house; fair performance.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Della Pringle co. broke the house record for large business week of 13. Tompkins' Black Crook delighted a very large house 20. The specialties of Bretoni, the Rixfords, Sherman Wade and Madeline Marshall were enthusiastically received. A Railroad Ticket 28.

MENOMONIE.—THE MEMORIAL (E. J. Newsom, manager): Dark 20-25.——GRAND OPERA HOUSE (Fred Schmidt, manager): Dark 20-25.——NEW OPERA HOUSE (Deslie Stori, manager): Dark 20-25.

JANESVILLE.—MEYERS GRAND OPERA HOUSE (Wm. H. Stoddard, manager): Herrmann the Great 21 to a house packed to the doors. Everyone was pleased. Sousa's Band Feb. 3.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Land of the Living 17 to a fair house. Scenery and co. good. Clint G. Ford opened a three nights' engagement 20 to a fair house at popular prices.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Gus Heege in A Genuine Gentleman 16 to a small audience; fair performance. Albert Hart in Wang 20 to S. R. O.; first-class performance. James A. Herne's Shore Acres 23; Uncle Tom's Cabin Feb. 1; Fantasma 6; Charley's Aunt 7; The Land of the Living 11.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Academy Stock co. of Milwaukee in the Two Orphans matinee and evening 23.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Dark 27-1.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Mrs. Potter and Kyrle Bellew opened to a good-sized house in Charlotte Corday. The performance was an emphatic success. Mrs. Potter's Charlotte is among the best of her impersonations while Kyrle Bellew's Marcel revealed him to Montrealers in an entirely new light; the weird strength of the characterization held the audience spellbound. Our old favorite, Verner Clarges, gave a finished performance of François Corday d'Armont. William J. Ward gave a neat sketch of the barber Langlois and furnished the one gleam of comedy that brightens this somewhat gloomy play. Miss Hamilton deserves a special word of praise for her artistic performance of the small part of Rose. Camille 23; She Stoops to Conquer 24, 25; John Hare 27-28.

THEATRE ROYAL (Sparrow and Jacobs, managers): The Cotton King opened to S. R. O. The co. is one of the best if not the very best that has visited the Royal this season and the production is given with great attention to detail and scenic effects. E. R. Mawson made a manly Cotton King and at once enlisted the sympathies of his audience. Claude H. Brooke as Shillingtaw, the drunken mill-hand, did fine character work while the rest of the cast were all well up to the mark. The Meteors 27-Feb. 1.——OPERA FRANCAIS (Societe Francais, managers): Romeo and Juliete 27 was again given with success and by special request La Juive was given 23-25.——ITEMS: Ed Knott, of The Cotton King co., died at his home in Hamilton 19.—Kellar comes to the Queen's next week and will probably duplicate his success of last season.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Hoyt's A Texas Steer 15 opened up to good business, fashionable audience and entire satisfaction. Mr. Murphy kept the audience in roars of laughter throughout the performance. The supporting co. is well balanced and contains some clever artists. Thomas Q. Seabrooke 18 presented The Speculator before a large and well-pleased audience. Mr. Seabrooke has an excellent supporting co nearly every member of it being an artist. At the close of the second act the whole co. was called before the curtain. Walker Whiteside played his return date 20 in The Merchant of Venice before a very fair house; satisfactory performance and well-pleased audience. Master and Man 25; Dan McCarthy 29, 30; Emily Bancker Feb. 1.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): J. E. Toole in Killarney and the Rhine to fair business 17, 18. Rhea 20 crowded the house to the doors with the most fashionable audience of the season. Mlle. Rhea as Nell Gwynne scored a decided success receiving several curtain calls. The support was in every way up to the standard.——GRANT HALL (Grant Brothers, managers): Harry Lindley co. 20-25 in A Gilded Fool, Alone in London, The Private Secretary and U. T. C. at popular prices.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Thomas Q. Seabrooke opened 20 in The Speculator to a big house. The piece is new here. It is cleverly written and sure of success. Emily Bancker in Our Flat 23-25; Mrs. James Brown Potter 27-29; John Hare 31-Feb 1.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Dan McCarthy in The New Cruiskeen Lawn 20-25; good business. The Cotton King 27-Feb. 1.——MASSEY MUSIC HALL (J. E. Lucking, manager): Sousa's Band 20, 21; phenomenal business.——CRYSTAL THEATRE (Frank Lewis manager): A. C. Lawrence, Harry Livingston, Lalvati and Seibert in Curio Hall and the San Francisco Minstrels to very large business.——PRINCESS THEATRE: Jennie O'Neill Potter 23-25.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Tim Murphy in Hoyt's A Texas Steer 16; good business and general satisfaction. The piece was thoroughly enjoyed. Fauntleroy (local) under the direction of Sim Fax 17; creditable performance to fair attendance; good work was done by all the co. especially by Sim Fax and W. J. Thorn, while little Alma Fax as Ceddie Errol was all that could be desired. Walker Whiteside in Richelieu 22; good performance to fair business. Fauntleroy (repeated for matinee only) 25; Dan McCarthy in Cruiskeen Lawn 28.——ITEM: Rob Roy is booked at the Grand for Feb. 6 and from the amount of talk around the city will have a crowded house in spite of high prices.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): Master and Man 15; poorest house of the season. J. W. Bengough (Canada's cartoonist) in chalk talk lecture 20. Our Flat 22.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Robert Wayne and wife booked for 20-22 canceled. Yeomen of the Guard, local, 28, 29; Master and Man 24; Emily Bancker 30.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Master and Man 21; Walker Whiteside 23.——NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

WINNIPEG.—BIJOU THEATRE (W. H. Leach, manager): House dark week of 18.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): James E. Toole in Killarney and the Rhine 15; good house; fair performance. The Tyrolean Queen, by the pupils of the Notre Dame Convent, 21; excellent performance to a topheavy house.

BELLEVILLE.—CARMAN OPERA HOUSE (Power Brothers, managers): The Ella Cameron co. week of 18 played to light business. Marks Brothers' Comedy co. 20-Feb. 1 opened to a S. R. O. house at popular prices. Emily Blacker 4.——ITEM: W. W. Power, of Power Brothers, has accepted the position of business manager for Mark Brothers' No. 2 co.

QUEBEC.—ACADEMY OF MUSIC (Sewell and Knox, managers): A. Y. Pearson Stock co. 13-18; good business; same co. 20-25. The Montreal French Opera co. 28-Feb. 1.——THEATRE ROYAL (Randolph Daly, manager): Lillian Tucker co. 13-18; fair business; same co. 20-25.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): J. E. Toole in Killarney and the Rhine 16; light house; performance fair.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Master and Man co., headed by Josie Mills, 18, gave an inferior performance to meagre attendance. Walker Whiteside 21 presented Hamlet to a fair house. His impersonation of the Danish prince was excellent in every respect but the support accorded him, with the exception of Lelia Wolstan's Ophelia and John Sturgeon's Laertes, was inadequate. Dan McCarthy 27; Emily Bancker 30; Rob Roy Feb. 7.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Katherine Rober Dramatic co. opened a two weeks' engagement 20 producing as an opening piece Fanchion the Cricket to a full house, followed by Our Kitty 21, Dad's Girl and Moths of Society 22. Miss Rober is supported by a competent co. and is sure of doing a large business during the remainder of her stay.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Lara, the Corsair, a new local opera, was presented by the Hispania Club 13-18 to large audiences. The elaborate costumes, the electric effects and the tableaux march were particular features. Katherine Rober Feb. 3 for two weeks.

[*Received too late for classification.*]

DENVER.

That jolly and magnetic personage, May Irwin, burst upon Denver in all her stellar radiance at the Tabor Grand Opera House 20, in The Widow Jones and was accorded an extremely enthusiastic reception. The house was comfortably filled and proved by its liberal applause that May Irwin is more than a favorite in this city. The business continues good throughout the week.

I must confess, however, that, barring the fact that it affords Miss Irwin an outlet for her inimitable negro songs and equally delightful comedy specialties, that The Widow Jones does not rank high as a play or even a farce comedy. But good acting by clever people save it. Miss Irwin being well assisted by John C. Rice, Jacques Krueger, Ada Lewis and Joseph M. Sparks.

The Widow Jones engagement terminated 24, and on the 25 the Tabor was devoted to the celebration of the 137th anniversary of the birth of Robert Burns. The concert was under the auspices of the Caledonian Club. Adams Owen, N. B. Vullie, H. Lee, Matilda Johnstone, Archie Davis and other well-known singers contributed the musical features.

Sunday evening, 26, Stark's orchestra gave a grand symphony concert. Madame Sobrini was the soloist.

At the Orpheum, Daniel Sully concluded his engagement 22 and left for Omaha. The balance of the week was devoted to Rice's Comedians in The Fireman's Ward.

Commencing next Monday 27, for a week, A. W. Fremont and co. will present ———.

Anna Eva Fay has been holding forth to crowded houses at the Lyceum this week. She played a successful engagement at the Broadway several weeks ago, and notwithstanding that this is her return engagement the size of her houses is undiminished.

At the Tabor Frederick Warde will present Mountebank, Julius Cæsar, The Lion's Mouth, Virginius, and Runnymede week 27. Bowman and Young's Minstrels week Feb. 3; Alexander Salvini week 10.

Owing to cancellation of White Squadron and Clara Morris dates at the Broadway Theatre, the house is dark at present. The Defaulter will be the first attraction.

Joseph M. Sparks, of The Widow Jones co., and Frank E. Jameson, manager of Dan'l Sully, were both struck with the mining boom. Jameson made it a mine in West Creek, while Sparks was content with mining stocks in Cripple Creek.

Nettie Von Bieg and Tony Johnson joined the Dan'l Sully co. here.

At Windsor Hall a musical benefit will be given for the News Boys' Union Feb. 1.

F. E. CARSTARPHEN.

JOHNSONBURG, PA.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Hi Henry's Minstrels 24; Gilbert Opera co. in The Mascot Feb. 1.——ITEM: This is the fourth time Hi Henry has visited this place, and he has received the very best patronage each time.

TOWANDA, PA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): The Derby Mascot 23 to a well-pleased audience. Old Tennessee Feb. 8.

BATAVIA, N. Y.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Rice and Barton in McDoodle and Poodle comedy played to a large and well-pleased house 22. Side Tracked 29.

BOWLING GREEN, O.—GRAND OPERA HOUSE (Hankey Brothers, managers): Fisher's A Cold Day 29; one of the poorest performances ever seen here; business fair.

GREEN BAY, WIS.—TURNER OPERA HOUSE (J. H. Nevins, manager): Shore Acres 21; largest and most appreciative audience of the season. It is one of the best plays seen here in years.——ITEMS: The recently reorganized Lodge of Elks held a social session 20, at which 150 invited guests were present.—O. B. Brummel, late with the Imperial Opera co., is spending a short vacation here.

GREENCASTLE, IND.—HANNEMAN OPERA HOUSE (G. Blake, manager): A Money Order 17; fair performance; good business. Mr. and Mrs. Lindley 23; O'Hooligan's Masquerade 24.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A BREEZY TIME (Fitz and Webster): Waco, Tex., Jan. 28, Belton 29, Temple 30, Taylor 31, Austin Feb. 1 San Antonio 2, Gonzales 3, La Grange 4 Victoria 6, Houston 7, 8, Galveston 9, Brenham 10 Navasota 11, Bryan 12, Calvert 13.

ANDREW MACK (Myles Aroon; D. W. Truss and Co., mgrs.): Utica, N. Y., Jan. 28, Watertown 29, Syracuse 30 Geneva 31, Oswego Feb. 1.

ALABAMA (Clement Bainbridge, mgr.): Dayton, O., Jan. 28, Crawfordsville, Ind., 29, Rockville 30, Veedersburg 31, Lodoga Feb. 1, Chicago, Ill., 3-8.

ADA GRAY: Savannah, Ga., Jan. 28.

ANNA E. DAVIS (Henry Blackaller, mgr.): Auburn, Ind., Jan. 28, 29 Garrett 30 Feb. 1.

A THOROUGHBRED (George D. Louden, bus. mgr.): Circleville, O., Jan. 28 Jackson 30, Chillicothe 31.

ANDERSON THEATRE: Remington, Ind., Jan. 27 Feb. 1.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6—indefinite.

AUGUSTIN DALY'S STOCK CO.: New York City—indefinite.

A CRACKER JACK: Wilkesbarre, Pa., Jan. 27-29, Reading 30-Feb. 1, Bethlehem 3, Plainfield, N. J., 4 Elizabeth 5, Paterson 6-8, Philadelphia, Pa., 10-15.

A TURKISH BATH (E. H. Macoy, mgr.): Laredo, Tex., Jan. 29, Cuero Feb. 1, Waco 8.

ARTHUR C. SIDMAN (A Summer Shower; E. J. Dellinger, mgr.): Penn Yan, N. Y., Jan. 28, Lyons 29, Rochester 30-Feb. 1, Binghamton 3-5, Scranton, Pa., 6-8, Wilkesbarre 10-12.

A BAGGAGE CHECK (Blaney's; W. S. Butterfield, mgr.): Hamilton, O., Jan. 28, Seymour, Ind., 29, Columbus 30, Washington 31, Vincennes Feb. 1, Evansville 2.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Springfield, Mo., Jan. 28, Joplin 29, Fort Scott, Kans., 30, Ottawa 31, Topeka Feb. 1, St. Joseph, Mo., 3, Atchison, Kans., 4, Leavenworth 5, Kansas City, Mo., 6-8, Denver, Col., 10-15.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

AMERICAN GIRL (A. Q. Scammon, mgr.): Louisville, Ky., Jan. 27-Feb. 1, Seymour, Ind., 3, Franklin 4, Greenville, O., 5, Richmond, Ind., 6, New Castle 7, Middletown 8.

A TEXAS STEER (Hoyt and McKee, props.): Chicago, Ill., Jan. 26-Feb. 1, Racine, Wis., 3, Beloit 4, Rockford, Ill., 5, Dubuque, Ia., 6, Davenport 7, Belleville, Ill., 8, St. Louis, Mo., 9-15.

BOUCICAULT-MARTINOT: Worcester, Mass., Jan. 29-31.

BEN HUR (W. C. Clark, mgr.): Lawrence, Mass., Jan. 29-Feb. 1.

BUNCH OF KEYS (Gus Bothner, mgr.): Cincinnati, O., Jan. 26-Feb. 1, Louisville, Ky., 3-8, New Albany, Ind., 10, Anderson 11, Salem, Mass., 3-8, Pittsfield 10-15.

BUBB COMEDY (George H. Bubb, mgr.): Lewiston, Me., Jan. 27-Feb. 1, Salem, Mass., 3-8 Pittsfield 10-15.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Brooklyn, E. D., Jan. 27-Feb. 1, New York city 3-8, Washington, D. C., 10-15.

BUSHAR: New York city Jan. 27—indefinite.

BROWN'S COMEDIANS (J. G. Brown, mgr.): Willoughby, O., Jan. 27-29, Jefferson 30-Feb. 1, Westfield, N. Y., 3-5.

CARRIE LOUIS (John Himmelein, mgr.): Elyria, O., Jan. 27-Feb. 1, Salem 3-8.

COON HOLLOW: Rochester, N. Y., Jan. 27-29, Cohoes 30, Albany 31-Feb. 1, Troy 3, 4, Saratoga 5, No. Adams, Mass., 6, Plattsburg, N. Y., 7.

CECIL SPOONER (B. S. Spooner, mgr.): Lancaster, Pa., Jan. 27-Feb. 1, Norristown 3-8.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city, Jan. 20—indefinite.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Findlay, O., Jan. 27-Feb. 1, Bucyrus 3-8, Mansfield 10-15.

CHARLEY'S AUNT (Western): Baltimore, Md., Jan. 27-Feb. 1.

CLAY CLEMENT (Joseph Adelman, mgr.): Fort Wayne, Ind., Feb. 5, Kalamazoo, Mich., 6, South Bend, Ind., 7, Dowagiac, Mich., 8, Chicago, Ill., 9-15.

CONROY AND FOX (William L. Malley, mgr.): Bradford, Pa., Jan. 30, Olean, N. Y., 31, Rochester Feb. 3-5, Syracuse 7, 8.

CLIFTON AND MIDDLETOWN: Olean, N. Y., Jan. 27-Feb. 1, East Liverpool, O., 3-8, Monongahela City, Pa., 10-15.

CORSE PAYTON (David J. Ramage, mgr.): Williamsport, Pa., Jan. 27-Feb. 1, Scranton 3-8 Binghamton, N. Y., 10-15.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): Baltimore, Md., Jan. 27-Feb 1.

COLEMAN COMEDY: Patterson, La., Jan. 27-29.

CRESTON CLARKE (James A. Taylor, mgr.): Chicago Ill., Feb. 2-8.

COLLOM AND RUSSELL'S COMEDIANS: Perth Amboy, N. J., Jan. 27, 28, Freehold 29-31, Englishtown Feb. 1-4.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

COTTON KING (Western; W. A. Brady, mgr.): Toronto, Can., Jan. 27-Feb. 1, Harlem, N. Y., 3-8.

COTTON KING (Eastern; W. A. Brady, mgr.): Selma, Ala., Jan. 28, Pensacola, Fla., 29, Mobile, Ala., 30-Feb. 1.

CROW SISTERS COMEDY: Bevier, Mo., Jan. 27 Feb. 1.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Philadelphia, Pa., Jan. 27-Feb. 1.

DOWN ON THE FARM: Brooklyn, N. Y., Jan. 27-Feb. 1, Philadelphia, Pa., 3-8.

DONNELLY AND GIRARD: Washington, D. C., Jan. 27-Feb. 1.

DE HAVEN COMEDY (Eugene Rook, mgr.): Pomeroy, O., Jan. 27-Feb. 1, Ironton 3-8, Ashland 10-15.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Baltimore, Md. Jan. 27-Feb. 1.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Pittsburg, Pa., Jan. 27-Feb. 1, Buffalo, N. Y., 3-8, Toronto, Ont., 10-15

DELMONICO'S AT SIX (J. M. Ward, mgr.): Jacksonville, Ill., Feb. 3, Burlington, Ia., 5, Fort Madison 6, Quincy, Ill., 7, Chillicothe, Mo., 8, Kansas City 9-15.

DERBY WINNER: Petersburg, Va., Jan. 28, Fredericksburg 29, Hagerstown, Md., 30, York, Pa., 31, Alexandria, Va., Feb. 1, Washington, D. C., 3-8, Baltimore, Md., 10-15.

DOWN ON THE SUWANEE RIVER: New York city Jan. 27-Feb. 1.

EMILY BANCKER (Our Flat; Thomas W. Rylev, mgr.): London, Ont., Jan. 28, Hamilton 29, Guelph 30.

EFFIE ELLSLER: Portland, Ore., Jan. 26-29, Dalles 30, Umatilla 31.

ELDON'S COMEDIANS: Anderson, Ind., Jan. 27-31, Middletown Feb. 1, Kokomo 3-8, Richmond 10-15.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., Jan. 13—indefinite.

EIGHT BELLS (John F. Byrne, mgr.): Louisville, Ky., Jan. 27-29.

EMMA WARREN: Donaldsonville, La., Jan. 27-Feb. 1, Opelousas 3-8.

ETHEL TUCKER (H. P. Meldon, mgr.): Port Jervis, N. Y., Jan. 27-Feb. 1, Pittston, Pa., 3-8.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Jan. 13—indefinite.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Brooklyn, E. D., Jan. 28-Feb. 1, New York city 3-29.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Zanesville, O., Jan. 28.

EDWARD M. FAVOR (A. Q. Scammon, mgr.): Waterbury, Conn., Feb. 3, Hartford 4, Bristol 5, Meriden 6.

FAUST (Griffith's; E. A. Church, mgr.): Winchester, Ky., Jan. 28, Mt. Sterling 29, Frankfort 30, Lexington 31, Paris Feb. 1, Marysville, O., 3, Portsmouth 4, Ashland, Ky., 5, Huntington, W. Va., 6, Charleston 7, Parkersburg 8, Marietta, O., 10, Sistersville, W. Va., 11, Wheeling 12, Steubenville, O., 13.

FAUST (Joseph Callahan): Brooklyn, E. D., Jan 27-Feb. 1, Worcester, Mass., 3-8.

FAUST (Morrison's Western): Cleveland, O., Jan. 27-Feb. 1.

FANNY RICE (George W. Purdy, mgr.): Ogden, Utah, Jan. 29, Rock Springs, Wyo., 30, Laramie 31, Greeley, Col., Feb. 1, Leadville 3, Colorado Springs 4, Pueblo 5 Kansas City, Mo., 9-15.

FAST MAIL (Northern; Martin Golden, mgr.): Bristol, Conn., Jan. 28, Rockville 29, S. Manchester 30, Hartford 31, Willimantic Feb. 1 Lowell, Mass., 3-5, Pawtucket, R. I., 6-8, New Bedford, Mass., 10, Warren 11, Brockton 12, Franklin 13.

FAST MAIL (Southern; John R. Hogan, mgr.): Hillsboro, Tex., Jan. 28, Corsicana 29, Mexia 30 Calvert 31, Marlin Feb. 1, Waco 3, Temple 4, Belton 5, Bastrop 6, La Grange 7, Brenham 8, Austin 10, San Marcos 11, San Antonio 12, Laredo 13, 14.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): Atlanta, Ga., Jan. 29, Montgomery, Ala., 29, Pensacola, Fla., 30, Mobile, Ala., 31-Feb. 1, New Orleans, La., 3-5, Galveston, Tex., 10, 11, Austin 12, San Antonio 13, Waco 14, 15.

FERRIS COMEDIANS (Dick Ferris, mgr.): Clinton, Ill., Jan. 27-Feb. 1, Pekin 3-8.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FANNY DAVENPORT: Cincinnati, O., Jan. 27-Feb. 1.

FIRE PATROL: Rochester, N. Y., Jan. 27-29, Galion, O., 30, Columbus 31-Feb. 1, Richmond, Ind., 3, New Castle 4

4-11-44: Beebe, Ark., Jan. 27-29, Benton 30-Feb. 1.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Syracuse, N. Y., Jan. 27-29, Oswego 30 Lockport 31, Niagara Falls Feb. 1, Sandusky, O., 3, Fostoria 4, Kenton 5, Lima 7, Fort Wayne, Ind., 8.

FLORA STANIFORD (J. G. Glasgow, mgr.): Brownsville, Pa., Jan. 27-Feb. 1, Charleroi 3-8, Uniontown 10-15.

FRAWLEY CO.: San Francisco, Cal., Jan. 6-Feb. 8.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Marshalltown, Ia., Jan. 28 Des Moines 29, Cedar Rapids 30, Galesburg, Ill., 31, Cairo Feb. 1, Memphis, Tenn. 3-5, Jackson 6, Nashville 7, 8, Evansville, Ind. 10, Terre Haute 11, New Albany 12, Louisville, Ky., 13-15

GIRL WANTED (Davis and Keogh, mgrs.): Brooklyn, N. Y., Jan. 27 Feb. 1.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa.—indefinite.

GREEN GOODS MAN (W. E. Gorman, mgr.): Wheeling, W. Va., Jan. 27-29, Portsmouth, O., 31, Hillsboro Feb. 1.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Tiffin, O., Jan. 29, Mansfield 30, Massillon 31, Akron Feb. 1, Youngstown 3, Ashtabula 4, Oil City, Pa., 5, Meadville 6, Corry 7, Jamestown 8.

GRAHAM EARLE: Boonville, Mo., Jan. 27-Feb. 1.

GUS HERGE (Jacob Litt, mgr.): Chicago, Ill., Jan. 26-Feb. 1, So. Chicago 2, Joliet 3, Elgin 5, Rockford 6, Dubuque, Ia., 7, Moline, Ill., 8, Davenport, Ia., 9, Cedar Rapids 10, Ottumwa 11, Oskaloosa 12, Des Moines 13, Council Bluffs 14.

GALLAGHER AND WEST (O'Hooligan's Masquerade; W. B. Watson, mgr.): Bedford, Ind., Jan. 27, Shelbyville 28, Rushville 29, Greensburg 30.

GLORIANA (Ada Van Etta; Charles L. Young, mgr.): Omaha, Neb., Jan. 31-Feb. 1, Kansas City, Mo., 3-8.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Lynn, Mass., Jan. 29, 30

GEORGE W. MONROE (R. B. Monroe, mgr.): Detroit, Mich., Jan. 26-Feb. 1, Chicago, Ill., 3-15.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: New Orleans, La., Jan. 27-Feb. 1, Memphis, Tenn., 3, 4, Nashville 5, 6, Louisville, Ky., 7, 8, St. Louis, Mo., 10-15.

HUMAN HEARTS (Wilson S. Ross, mgr.): Fall River, Mass., Jan. 27, 28, New Bedford 29, 30, Taunton, 31-Feb. 1, Philadelphia, Pa., 3-8, New York city 10-15

HOLDEN COMEDY: Council Bluffs, Ia., Jan. 26 Feb. 1.

HOSS AND HOSS (Connors and Chapman, mgrs.): Worcester, Mass., Jan. 27-Feb. 1, Philadelphia, Pa., 3-8.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Springfield, Mass., Jan. 27, 28, Northampton 29, Holyoke 30, New Haven, Conn., 31, Meriden Feb. 1, New Britain 3, Hartford 4, 5, Norwich 6, Woonsocket, R. I., 7, Worcester, Mass., 8, New York city 10-15.

HANFORD, SPENCER AND O'BRIEN (Frank G. Connolly, mgr.): Olean, N. Y., Jan. 28, Erie, Pa., 30, Fredonia, N. Y., 31, Buffalo Feb. 3-8, Salamanca 10, Jamestown 11, Meadville, Pa., 12, New Castle 13, Youngstown, O., 14, Warren 15.

HELD IN SLAVERY (Phil J. Stressinger, mgr.): Bridgeport, Conn., Jan. 28, 29, Willimantic 30, Wallingford 31, Waterbury Feb 1, Fall River, Mass., 3-5, Holyoke 6-8.

HENDERSON'S COMEDY (W. F. Henderson, mgr.): Johnstown, Pa., Jan. 27-Feb. 1, Martinsburg, W. Va., 3-8.

HARLAND'S CRITERION PLAYERS: Albany, Ill., Jan. 27-Feb 1.

HERRMANN THE GREAT: Quincy, Ill., Jan. 28, Kansas City, Mo., 30-Feb. 1, Dallas, Tex., 2, Fort Worth 3, 4, Houston 5, Galveston 6, 7.

HOYT'S BIG COMEDY CO: Boone, Ia., Jan. 27-Feb. 1.

HARRY LINDLEY: Ottawa, Can., Jan. 29 Feb. 1.

HUBERT LABADIE: London, O., Jan. 29

HENRY E. DIXEY: Chicago, Ill., Jan. 27-Feb. 1.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Meriden, Conn., Jan. 28, Winsted 29, New Hartford 30, Thomaston 31 Hartford Feb. 1, Greenfield, Mass., 3, North Adams 4, Mechanicsville, N. Y., 5, Ballston 6, Fort Edward 7, Glens Falls 8, Saratoga 10, Albany 11, 12, Cohoes 13, Whitehall 14.

HUMANITY (W. A. Brady, mgr.): New Britain, Conn., Jan. 28, Norwich 29, Woonsocket, R. I., 30, Medford, Mass. 31, Pawtucket, R. I., Feb. 1.

IN OLD KENTUCKY (Jacob Litt, mgr.): San Francisco, Cal., Jan. 20—indefinite

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Taunton, Mass., Jan. 28, Brockton 29, New Bedford 30, Newport, R. I., 31, Fall River, Mass., Feb. 1, Worcester 3, Holyoke 4, Northampton 5, Bellows Falls, Vt., 6, St. Johnsbury 7, Montpelier 8.

IDA VAN CORTLAND (J. M. Hyde, mgr.): Dubuque, Ia., Jan. 27-Feb. 1, Manchester 3-5, Anamosa 6-8, Waverly 10-12.

IN SIGHT OF ST. PAUL'S (Atkinson and Calder, mgrs.): Harlem, N. Y., Jan. 27-Feb. 1

JEAN RENOLDS (Renolds and Flury, mgrs.): Jeffersonville, Ind., Jan. 27-Feb. 1, Bellville 3-8

JAMES B. MACKIE (Grimes' Cellar Door): Mansfield, O., Jan. 28, Akron 29.

JOLLY OLD CHUMS: Fall River, Mass., Jan. 27-29.

JOSEPH MURPHY: N. Y. city Jan. 27-Feb. 8

JOHN DILLON: Virginia, Ill., Jan. 28, Bushnell 29, Macomb 30, Carthage, Mo., 31, Canton Feb. 1.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Rochester, N. Y., Jan. 27-29, Auburn 30, Ithaca 31, Binghamton Feb. 1, Brooklyn, N. Y., 3-8, Boston, Mass., 10-29.

JAMES O'NEILL (W. F. Connor, mgr.): St. Louis, Mo., Jan. 27-Feb. 1, Des Moines, Ia., 3, 4, Lincoln, Neb., 5, Omaha 6, 7, St. Joseph, Mo., 8

JAMES J. CORBETT (W. A. Brady, mgr.): Baltimore, Md., Jan. 27-Feb. 1, Philadelphia, Pa., 3-8.

JOHN DREW (Charles Frohman, mgr.): New York city Jan. 6—indefinite.

JOE CAWTHORN (A Fool for Luck; John W. Dunne, mgr.): Helena, Mont., Jan. 28, Livingston 29, Bozeman 30, Billings 31, Miles City Feb. 1, Jamestown, No. Dak., 3, Fargo 4, Grand Forks 5, Crookston, Minn., 6, Mankato 7, Sioux City, Ia., 8, Omaha, Neb., 10-12, Atchison, Kans., 13, St. Joseph, Mo., 14, Chillicothe 15.

JESSIE MAE HALL (O. M. Hall, mgr.): Springfield, O., Jan. 27 Feb. 1, Montpelier, Ind., 3-8.

JOHN D'ORMOND: Paducah, Ky., Jan. 27-Feb. 1.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Portsmouth, O., Jan. 28, Ashland, Ky., 29, Ironton, O., 30, Jackson 31, Wellston Feb. 1, Pomeroy 2, Point Pleasant, W. Va., 4, Middleport, O., 5, New Lexington 6, Cambridge 7, Uhrichsville 8, Coshocton 10, Canal Dover 11, Carrollton 12, Salinesville 13, Kent 14.

JOSEPH HART (A Gay Old Boy: D. W. Truss and Co., mgrs.): Milwaukee, Wis., Jan. 26-Feb. 1, St. Paul, Minn., 3-8, Minneapolis 10-15.

JOSEPH OTT: Cincinnati, O., Jan. 26-Feb. 1.

JUNE AGNOTT: Olean, N. Y., Jan. 27 Feb. 1.

JOHN J. BURKE (Edwin P. Hilton, mgr.): Saratoga, N. Y., Jan. 29, Ballston Spa 29, Amsterdam 30, Schenectady 31, Cohoes Feb. 1.

KAUFMAN'S FUN-MAKERS: Blair, Neb., Jan. 27-29, Wahoo 30 Feb. 1.

KITTIE RHOADES (George H. Abbott, mgr.): Clarksburg, W. Va., Jan. 27-Feb. 1, Grafton 3-8, Lonaconing, Md., 10-12, Frostburg 13-15.

KATIE EMMETT (Hubert Sackett, mgr.): St. Louis, Mo., Jan. 26-Feb. 1, Alton, Ill., 2, Galesburg 4, Streator 5, Joliet 6, Aurora 7, Elgin 8, Chicago 9-15.

KATIE PUTNAM (Will O. Wheeler, mgr.): Vancouver, B. C., Jan. 28, Nanaimo 29, Victoria 30, Seattle, Wash., 31-Feb. 1, Portland, Ore., 3-5, Salem 6, Albany 7, Eugene City 8

LEWIS MORRISON (E. J. Abram, mgr.): Memphis, Tenn., Jan. 27, 28, Jackson 30, Nashville 31-Feb. 1, Atlanta, Ga., 3, 4, Rome 5, Birmingham, Ala., 6, Meridian, Miss., 7, Vicksburg 8, Shreveport, La., 10, Marshall, Tex., 11, Tyler 12, Greenville 13, Dallas 14, 15.

LIMITED MAIL (Elmer E. Vance, mgr.): Lansing, Mich., Jan 28, Jackson 29, Adrian 30, Defiance, O., 31, Paulding Feb. 1, Van Wert 3, Delphos 4, Lima 5, Piqua 6, Richmond, Ind., 7, Rushville 8, Greensburg 10, Connersville 11.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Sacramento, Cal., Jan. 30-Feb. 1, Vallejo 3, Napa 4, Santa Rosa 5, Oakland 6-8, Redwood 10, Santa Cruz 11, San Jose 12, 13.

LILLIAN KENNEDY: Altoona, Pa., Jan. 31.

LANGDON DRAMATIC: Suffolk, Va., Jan. 27-Feb. 1.

LYCEUM THEATRE (Leake's): Belvidere, Ill., Jan. 27-Feb. 1.

LITTLE MISS NUGGET (H. S. Mitchell, mgr.): Columbus, O., Feb. 3-8, Dayton 10-15.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 20—indefinite.

LYCEUM COMEDY (Commons and Henderson, mgrs.): El Reno, O. T., Jan. 27 Feb 1.

LAND OF THE LIVING (Kahn and Myers, mgrs.): St. Paul, Minn., Jan. 26-Feb. 1.

LOST PARADISE (Sedley Brown, mgr.): Brooklyn, N. Y., Jan. 27-Feb. 1, Webster, Mass., 3, Worcester 4, 5, Holyoke 6, Westfield 7, Pittsfield 8

LITTLE TRINIE (Fred Robbins, mgr.): Richmond, Va., Jan. 27, 28, Lynchburg 30, Buena Vista 31, Roanoke Feb. 1, Lexington 3, Staunton 4, Winchester 5, Martinsburg, W. Va., 7, Keyser 8.

McDOODLE AND POODLE (Rice and Barton's Comedians): Springfield, Mass., Jan. 28, 29, Holyoke 30-Feb. 1, Fitchburg 3-5, Lowell 6-8.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Little Rock, Ark., Jan. 28, 29, Memphis, Tenn., 30, Indianapolis, Ind., Feb. 3-5, Toledo, O., 6-8, Ann Arbor, Mich., 10, Lansing 11, Jackson 12, Kalamazoo 13, Bay City 14, East Saginaw 15.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Paris, Tex., Jan. 31, Terrell Feb. 3, Tyler 8.

MADAME SANS-GENE (Augustus Pitou, mgr.): Harlem, N. Y., Jan. 27-Feb. 1, Brooklyn 3-8, Newark, N. J., 10-15.

MA AULEY AND PATTON: Schenectady, N. Y., Jan. 27-Feb. 1.

MRS. POTTER-MR. BELLEW: Toledo, O., Jan. 30-Feb. 1, St. Louis, Mo., 3-5, Detroit, Mich., 6-8, Indianapolis, Ind., 10-12.

MABEL PAIGE (Dora Paige, mgr.): Rome, Ga., Jan. 27-Feb. 1.

MARIE WELLESLEY (Obee and Wilson, mgrs.): Des Moines, Ia., Jan. 30-Feb. 1, Marshalltown 3-8, Davenport 10-15.

MARK BROTHERS (R. W. Marks, mgr.): Port Hope, Ont., Feb. 3-8.

MAY IRWIN (Rich and Harris, mgrs.): Kansas City, Mo., Jan. 27-Feb. 1.

MCCARTHY'S MISHAPS: Detroit, Mich., Jan. 26-Feb. 1.

MODJESKA (Frank L. Perley, mgr.): Chicago, Ill., Jan. 27-Feb. 8.

MAUDE HILLMAN (W. G. Snelling, mgr.): Frankford, Pa., Jan. 27-Feb. 1.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Worcester, Mass., Feb. 1.

MINNIE SEWARD: Nashua, N. H., Jan. 27-Feb. 1.

MR. AND MRS. ROBERT WAYNE: Jamestown, N. Y., Jan. 27-Feb. 1, Johnstown, Pa., 3-8, Altoona 10-15.

NELLIE MCHENRY (J. B. Delcher, bus. mgr.): Miles City, Mont., Feb. 3, Billings 4, 5, Livingston 6, Bozeman 7, Helena 8, Butte City 10-12

NAT C. GOODWIN (George J. Appleton, mgr.): Chicago, Ill., Jan. 13-Feb. 9, Cincinnati, O., 10-15.

NEIL BURGESS: Brooklyn, N. Y., Jan. 27-Feb. 1, Brooklyn, E. D., 3-8.

NEW BOY: Erie, Pa., Jan. 28, New Castle 29, Cleveland, O., 30-Feb. 1, Brooklyn, N. Y., 3-8.

NORTHERN LIGHTS: Newburgh, N. Y., Jan. 28.

NICKERSON COMEDY: Fitchburg, Mass., Jan. 27-Feb. 1.

OTIS SKINNER (J. J. Buckley, mgr.): Lexington, Ky., Jan. 28, Paris 29, Huntington, W. Va., 30, Charleston 31, Portsmouth, O., Feb 1, Springfield 3, Chillicothe 4, Lancaster 5, Zanesville 6, Canton 7, Warren 8.

OLD GLORY (W. A. Brady, mgr.): Portland, Me., Jan. 28, 29, Augusta 30, Bangor 31-Feb. 1.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Buffalo, N. Y., Jan 26-Feb 1.

OLIVER BYRON (J. P. Johnson, mgr.): New Orleans, La., Jan. 26 Feb. 1, Baton Rouge 3, Natchez, Miss., 4 Vicksburg 5, Greenville 6, Pine Bluff, Ark., 7, Little Rock 8, Memphis, Tenn., 10, 11, Nashville 12, Clarksville 13 Jackson 14

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): McMinnville, Tenn., Jan. 29, Winchester 30 Fayetteville 31, Huntsville, Ala., Feb. 1, Decatur 3, Pulaski, Tenn., 4.

ON THE BOWERY (Davis and Keogh, mgrs.): Newark, N. J., Jan. 27-Feb. 1, Brooklyn, N. Y., 3-8, New York city 10-15.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Philadelphia, Pa., Jan. 27-Feb. 8.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly, mgr.): Bristol, R. I., Jan. 28, Franklin, Mass., 29, Danielson, Conn., 30, Southbridge, Mass., 31 Manchester, Conn., Feb. 1.

OLD TENNESSEE: Syracuse, N. Y., Jan. 30 Feb. 15.

OLD RUBE TANNER: Newport, N. Y., Jan. 28, Little Falls 29.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): Providence, R. I., Jan. 27-Feb. 1.

PAYTON COMEDY: Tucson, Ariz., Jan. 27-Feb. 1.

PUNCH ROBINSON: Nashville, Tenn., Jan. 29-Feb. 1.

PUDD'NHEAD WILSON: Buffalo, N. Y., Jan. 27-Feb. 1.

PAY TRAIN: Wheeling, W. Va., Jan. 30-Feb. 1.

PAUL TUPPER WILKS: Emmetsburg, Ia., Jan. 28, Mason City 30, Nora Springs 31, New Hampton Feb. 3, Sumner 4, Oelwein 5, Independence 6, Waterloo 7, Vinton 8, Cedar Rapids 12, Grinnell 13, Marshalltown 14.

ROBERT DOWNING: Mobile, Ala., Jan. 28, Montgomery 29, Columbus, Ga., 30, Macon 31, Thomasville Feb. 1, St. Augustine, Fla., 3, Jacksonville 4, Savannah, Ga., 5, 6, Charleston, S. C., 7, 8, Atlanta, Ga., 10, 11, Chattanooga, Tenn., 12, Decatur, Ala., 13, Nashville, Tenn., 14, 15.

ROBERT GAYLOR (W. A. Brady, mgr.): Chicago, Ill., Jan. 27-Feb. 1.

ROBERT MANTELL (D. A. Bonta, mgr.): Galveston, Tex., Jan. 27, 28, Houston 29, 30, San Antonio 31, Feb. 1, Austin 3, Waco 4, Fort Worth 5, 6, Dallas 7, 8, Hot Springs, Ark., 10, Little Rock 11, 12, Memphis, Tenn., 13-15.

ROLAND REED (E. B. Jack, mgr.): Philadelphia, Pa., Jan. 27-Feb. 1.

RICHARD MANSFIELD: Dallas, Tex., Jan. 27, 28, Hot Springs, Ark., 29, Little Rock 30, Memphis, Tenn., 31, Feb. 1, Nashville 3, Louisville, Ky., 4, Paris 5, Lexington 6.

RUBY LAFAYETTE (J. P. Curran, mgr.): Palestine, Tex., Jan. 27-Feb. 1, Rusk 3-8.

RUSH CITY (Davis and Keogh, mgrs.): Holyoke, Mass., Jan. 28, Springfield 29, New Haven, Conn., 30-Feb. 1.

RICE'S COMEDIANS (Thomas F. Stratton, mgr.): Auburn, N. Y., Jan. 27-Feb. 1.

RHEA (Rich and Maeder, mgrs.): Albany, N. Y., Jan. 29, 30, Troy 31, Feb. 1, Brooklyn 3-8, Washington, D. C., 10-15.

REDMOND DRAMATIC: Jackson, Minn., Jan. 27-Feb. 1.

ROBERT HILLIARD (W. G. Smyth, mgr.): Philadelphia, Pa., Jan. 27-Feb. 8.

SIDEWALKS OF NEW YORK: Bloomington, Ill., Jan. 28, Keokuk, Ia., 31.

STUART ROBSON (W. R. Hayden, mgr.): New York city Jan. 7-Feb. 1.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Indianapolis, Ind., Jan. 27-29, Peoria, Ill., 30, Bloomington 31, Terre Haute, Ind., Feb. 1, Pittsburg, Pa., 3-8, Washington, D. C., 10-15.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Noblesville, Ind., Jan. 28, Danville, Ill., 31, Alexandria, Ind., Feb. 3, Hartford City 4, Dayton, O., 5-8

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Niagara Falls, N. Y., Jan. 28, Warsaw 30.

SHADOWS OF A GREAT CITY: Boston, Mass., Jan. 27-Feb. 1, Providence, R. I., 3-8, New Britain, Conn., 10, New Haven, 11, Waterbury 12, Hartford 13, Springfield, Mass., 14.

SHORE ACRES (William B. Gross, mgr.): St. Paul, Minn., Jan. 27-Feb. 1, Minneapolis 2-8, Winona 10, La Crosse, Wis., 11, Madison 12, Janesville 13, Benton Harbor, Mich., 15

SOUTHERN-PRICE: McKeesport, Pa., Jan. 27-Feb. 1.

SPIDER AND FLY (M. B. Leavitt, mgr.): Bridgeport, Conn., Jan. 30-Feb. 1.

SPECIAL DELIVERY: Paterson, N. J., Jan. 28, Elizabeth 29.

SOUTH BEFORE THE WAR: Newark, N. J., Jan. 27-Feb. 1.

SARAH BERNHARDT: New York city, Jan. 20—indefinite

SHAFT No. 2 (Jacob Litt, mgr.): New York city Jan. 27-Feb. 1, Pittsburg, Pa., 3-8, Louisville, Ky., 10-15.

SAVED FROM THE SEA: Cincinnati, O., Jan. 26-Feb. 1.

SPAN OF LIFE: Chicago, Ill., Jan. 27-Feb. 1.

SLAVES OF GOLD (W. T. Fennessy, mgr.): Sandusky, O., Jan. 28, Goshen, Ind., 29, Elkhart 30, Chicago, Ill., Feb. 2-8, St. Louis, Mo., 10-15.

SAWTELLE DRAMATIC: Putnam, Conn., Jan. 27-Feb. 1.

SI PLUNKARD (Merle Norton, bus. mgr.): Osage City, Kans., Jan. 28, Eureka 29, El Dorado 30, Newton 31, Hutchinson Feb. 1, Harper 3, Kingman 4, Dodge City 5, Larned 7, Great Bend 8.

SOWING THE WIND (Julius Cahn, mgr.): Laconia, N. H., Jan. 28, Rutland, Vt., 29, Burlington 30, Montpelier 31, St. Albans Feb. 1, Montreal, P. Q., 3-8.

THE WORLD AGAINST HER (Agnes Wallace Villa): Cleveland, O., Jan. 27-Feb. 1, Detroit, Mich., 3-8.

THE CAPTAIN'S MATE (Dittmar Brothers, mgrs.): Sistersville, W. Va., Jan. 28, Wheeling 30-Feb. 1, Rochester, N. Y., 10.

THE BURGLAR (A. Q. Scammon, mgr.): St. Albans, Vt., Jan. 28, Plattsburg, N. Y., 29, Keesville 30, Whitehall 31, Fort Edward Feb. 1.

THE DEFAULTER (E. C. Ellis, mgr.): Denver, Col., Feb. 2-8.

THE DAZZLER: Dayton, O., Jan. 27-29 Sandusky 30, Akron 31, Erie, Pa., Feb. 1.

THE TORNADO (Northern; Jay J. Simms, mgr.): Bangor, Me., Jan. 28 Togus 29, Bath 30, Amesbury, Mass., 31, Chelsea Feb. 1, Waltham 3, Milford 4, Marlboro 5, South Framingham 6, Lawrence 7, 8 Brockton 10, Taunton 11, New Bedford 12, Newport, R. I., 13, Fall River, Mass., 14, 15.

THE RAJAH (M. Wilber Dyer, mgr.): Ottumwa, Ia., Jan. 28 Keokuk 29, Quincy, Ill., 30, Fort Madison, Ia., 31, Burlington Feb. 1, Davenport 2, Rock Island, Ill., 3.

THE TORNADO (Southern; J. H. Huntley, mgr.): Guthrie, Okl., Jan. 28 Oklahoma 29, Norman 30 Purcell 1, T., 31, Ardmore F'b. 1, Gainesville, Tex., 3, Denison 4, Sherman 5, Paris 6, Clarksville 7, Texarkana 8, Hope, Ark., 10 Hot Springs 11, Arkadelphia 12, Little Rock

PRIMROSE AND WEST'S JUBILEE.

GEORGE H. PRIMROSE.

As has been announced in THE MIRROR, Primrose and West, the well-known and popular proprietors of the Primrose and West Minstrel company, will celebrate the twenty-fifth anniversary of their partnership as performers and managers on Monday, March 9. They have taken the Madison Square Garden for that night and will give one of the most unique entertainments ever presented at that place. There will be 300 performers upon the stage in the first part, an orchestra of fifty musicians and a brass band of fifty.

The programme, which is not yet completed, will include many novel features. Primrose and West will appear for the first time in years in a double clog song and dance, giving the same specialty in which they first appeared together twenty five years ago.

The history of this amusement firm is an interesting one. George Primrose was born in Detroit and William H. West first saw the light of

WILLIAM H. WEST.

day in Syracuse. Mr. Primrose made his first appearance on the stage in Buffalo in 1869 as a variety performer. At another house in the same city William H. West was also filling an engagement. There was great rivalry between them, and as a result they in 1871 formed a partnership as a team doing a double song and dance. In 1871-72 they traveled with a circus under the management of Doris and Batcheler, after which they joined Simmons and Slocum's Minstrels in Philadelphia.

In 1873 Primrose and West made their first appearance in New York at the old Olympic Theatre on Broadway, near Houston Street. During this engagement they issued a challenge to the world to compete in a double-clog song and-dance tournament. In the company at the Olympic Theatre there were at the same time Sol Smith Russell, the Berger family of bell ringers, George S. Knight, Delehantey and Hengler, J. W. McAndrews, the famous "Watermelon man," and other popular performers. On Nov. 29, 1874, Primrose and West joined the famous Haverly's Minstrels, then playing in Hooley's Theatre in Brooklyn. This engagement lasted three years, after which they organized a company called the Barlow, Wilson, Primrose and West Minstrel company. This organization was continued until 1882, when the Thatcher, Primrose and West Minstrel company was started.

In 1888 the now famous Primrose and West company was organized. This company, at different times, has included Chauncey Olcott, Billy Emerson, Lew Dockstader, Milt G. Barlow, Frank Cushman, Hughey Dougherty, Bob Slavin, Raymon Moore, Frank McNish, Burt Sheppard, Carl Rankin and other popular performers. In addition to their minstrel show they have also been the proprietors and managers of the 8 Bells company.

Primrose and West are in the prime of life, and to their credit it must be said that they have upheld the quality of their form of entertainment, and have always given a performance of merit and entirely free from objectionable features. They are now and always have been fast friends and companions, and in all their career as performers and managers not one word of disagreement has ever occurred between them. As a result of their business tact they have become known as two of the richest men in the "show" business in this country.

Joseph Garland states that there has been an enormous demand for seats and private boxes for the coming anniversary. Congratulatory letters have been received from all sources. Here is one sent by Tony Pastor.

Messrs. Primrose and West:

MY DEAR FRIENDS: Let me congratulate you on your long and honorable career. Twenty-five years of hand-in-hand work and friendly intercourse is a record that few, very few, can pride themselves on. I am very glad, indeed, that you have chosen New York as the place of celebration that I may be on hand as one of the assemblage of thousands who will, on that night, set the seal of approval upon your efforts. Hoping that I may have the pleasure of also being present at your fiftieth anniversary,

I remain, truly yours,
TONY PASTOR.

Professionals will find congenial home—pleasant, comfortable rooms and first-class table—at 243 West 42d Street, near all leading theatres."

A LOCAL ANTIQUITY.

The head usher at the Fifth Avenue Theatre has long been a familiar figure to New York playgoers. He is a sort of local antiquity. Everybody knows him as "George," "Old George," and "the Archbishop." His real name is George Swinyard, and he was born in England a great many years ago. He has a very poor memory, and he is not sure whether he first saw the light of day sixty or seventy years ago. Possibly he may be sixty five years old.

At the old Bijou he first became an usher under H. M. Pitt's management. That was about eighteen years ago, though George is not positive about the date. Before that he had been an usher in London at the annual horse-shows. When the Bijou was pulled down, he went to the Fourteenth Street Theatre, where he stayed five years. Samuel Colville was the lessee and manager and after he had retired in favor of Bartley Campbell George thought he would like a bit of a change. He got an offer from Mart Hanley to go up to the Park Theatre which Harrigan had leased after his separation from Hart. But George was in such great demand that he had several good offers to pick and choose from. J. Wesley Rosenquest had told J. C. Duff what an imposing and dignified head-usher George had been at the Fourteenth Street. Mr. Duff decided that he wanted just such an imposing old man to see that his patrons at the Standard were properly ensconced in their seats. So George was engaged at a high salary.

He stayed at the Standard several years. One night Judge Gildersleeve sat in a box and, between the acts, he called George to him and asked him if he would not like to go down to the Fifth Avenue Theatre which his friend, Henry Clay Miner, had just leased. George was just then pining for a new theatrical atmosphere. He joined Mr. Miner's staff of attaches and has been connected with the Fifth Avenue ever since.

On first nights, George is as keenly critical as any of the scribes of the daily newspapers. He watches both the play and the audience calmly and dispassionately and does not venture an opinion till the curtain has fallen. Then he speaks authoritatively. On the first night of The Bathing Girl, George was cruelly cynical. The play was so far beneath contempt that he did not think it worth the while to criticize it earnestly. Next morning Mr. Miner decided to withdraw it.

George is especially hard upon American plays. He has lived in this country a long time, but he has a prejudice in favor of everything home-made. Shore Acres did not please him, although for the sake of Mr. Miner he did not arraign the play too harshly. On the other hand, Gentleman Joe, although of British make, did not escape his censure. When the curtain went down on the first night's performance, George said vehemently, "Gentleman Joe ought to marry the Bathing Girl and then let 'em both go and drown themselves."

COMPENSATIONS.

We poor strollers, who are robbed by our calling of the most essential foundations of this world's happiness, oftentimes must stop and think if in any way we have compensation for the loss of things considered necessary in the lives of others, and carelessly enjoyed by the multitude, viz., home, family, and social ties—in fact, all that centres in one sweet, inspiring sacred word—home!

Our home is where our trunk may be, or even our grip, for we often go many days without seeing the former, and when, after a seige of one-night stands, the dear old, much-abused traveler is brought in and deposited in our corner of the room, we settle down and feel almost at home. It is as near to the feeling as many of us ever get. In the peculiar phase of life which we lead, we are isolated from much that every human being craves for, and this almost unconscious longing and the attendant dissatisfied and restless feeling often leads to a careless, reckless mode of living, which is one of the prime causes of much disaster in our profession.

It behooves us therefore, as it does all in whatever walk of life their feet may tread, to constantly look for all that is bright and good and be ever ready to appreciate any and all advantages our mode of life may bring.

In the seasons of the year when outdoor life is joyous, the fact presses upon me that I am fortunate, being a lover of nature, in having an opportunity of studying her as few people can. Traveling constantly from one State to another viewing the varying landscapes has given me intense delight. Autumn, for instance, reminds me of sunset, after the broad glare of Spring and Summer, the foliage in fading from our gaze takes on the most gorgeous colors and sinks into the bosom of mother earth, even as the sun sinks into the sea, apparently gone forever, but only leaving us for a short time to do the glorious work of a day elsewhere. So the leaves drop in grandeur, not to cease their utility, but to do a work deep down in the soil, quietly but surely performing their process of preparation for another day of bloom and beauty. The Supreme Artist of the universe touches them lightly and deftly with prismatic colors, and to me they seem symbolic of what a human life should be—delicate and beautiful in the budding, verdant and bright in maturity, rich in exquisite coloring at the close. The knowledge that, though they disappear from our sight, they do not become extinct, but still work on in other forms, should also be a signal of hope for us, that like them our life still continues beyond our falling off, and that our usefulness increases after passing through the transition we call death.

HANNAH M. INGHAM.

THE TABERS WILL NOT DO ROMOLA.

Julia Marlowe-Taber and Robert Taber had hoped to be able to present Romola, Elwyn A. Barron's dramatization of George Eliot's novel of that name, late this season, but they have abandoned the idea. Mr. Barron is in Europe and he will not be able to put the finishing touches on the play in time for production this season. It may, however, be produced next year. Mr. and Mrs. Taber have read the manuscript and both are said to be pleased with it. It is said that the Tabers intend to add a new classic play to their repertoire every season. They recently closed their first tour, as stars, in the Southern States, where they were received with great cordiality and substantial financial support.

THE COPYRIGHT AMENDMENT.

Rochester Union and Advertiser.

The theatrical managers and the dramatists of this country are renewing their efforts to stop the piracy of plays. They held a meeting the other day in New York to consider the new bill which Congressman Amos J. Cummings will soon introduce in the House of Representatives. The copyright law provides that any person publicly performing or representing any dramatic composition for which a copyright has been obtained without the consent of the proprietor thereof, or his heirs or assigns, shall be liable for damages therefor, such damages in all cases to be assessed at such sum, not less than $100 for the first and $50 for every subsequent performance, as the court shall appear to be just. This law has been practically useless, for it has been impossible to collect damages from traveling companies, which are guilty of all the play-stealing that is going on.

Mr. Cummings' bill provides that "if such a performance shall be willful or for profit, such person or persons shall be guilty of misdemeanor and liable to imprisonment not exceeding one year." Another provision makes an injunction obtained in one circuit court against the performance of a play or opera operative in other circuits. This is a highly necessary provision, as now it is necessary, in order to stop the unauthorized performance of a play to get out an injunction in every circuit to which the pirates may fly, an altogether impracticable proceeding.

When Mr. Cummings, in the last Congress, introduced a bill of a similar nature there was considerable objection on the part of Congressmen to punish the play-pirates with imprisonment, and the bill failed to pass. One decided objection to the bill was that it provided for the return of the culprit from the circuit in which he was caught to the circuit in which the injunction was issued, to be punished there. This objection has been done away with in the present bill, which provides for the punishment of the pirates in the circuits in which they are arrested. Unauthorized performances of plays given for charity are not made a misdemeanor by this bill.

It is believed that in its present shape the bill will be found to be unobjectionable, and will be passed. Certainly some way should be found to stop the stealing of plays, which has become a recognized industry, whose centre is in Chicago.

Spirit of the Times.

Congress has under consideration a bill introduced by the Hon. Amos Cummings to amend the Copyright law so that any person who piratically performs a copyrighted play or opera shall be held guilty of a misdemeanor, punishable by imprisonment for not more than one year, and that an injunction issued against such piracy by any United States court may be enforced in any other judicial district of the United States by summary proceedings and punishment for contempt. The principle of property right in plays and operas is already legally established. The object of the proposed amendments is to provide an adequate punishment for stealing this property and to make one conviction hold good anywhere in this country without the further delay and expense of another trial in a different locality.

At present, dramatic copyrights are practically unprotected, because the pirates have to be chased from town to town and because they are unable to pay any pecuniary damages. The amended law will simply put play thieves in the same category with other thieves. Anybody might steal your horse, or your watch, with impunity if your only redress were to sue him for damages for the loss of your property and follow him from State to State, beginning a new suit every time you overhauled him. A horse thief or a watch thief can be arrested, convicted and imprisoned, and the conviction stands for the whole country. Why should a play thief be treated differently?

Law, justice and reason are all on the side of the amendments offered by Mr. Cummings, and we do not believe that even the most brazen of play pirates will have the audacity to oppose them openly. But we notice that they have been referred to the Committee on Patents, which is one of the tombs of legislation, and there is danger that Congressmen will not think it worth while to resurrect them this session. There seems to be an impression in the West that it is rather a smart thing to get plays without paying for them, and that the game is too small to be worthy of Congressional attention. A good play or opera is worth from $12,000 to $20,000 cash. It may be a smart thing to steal that amount of money in greenbacked paper or in black and white: but it is clearly criminal, and the sum at stake amounts to more than a Congressman's salary.

Any Congressman can see, therefore, that the matter is of sufficient financial importance to be worth a vote. As all Congressmen read the *Spirit* we hope that they will come to the help of Mr. Cummings, recall the bill from the dilatory committee and put it upon its passage unanimously and without useless debate.

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TELEGRAPHIC NEWS

CHICAGO.

What Chicago Expected of Yvette Guilbert—Hall's Chat About Persons and Plays.

[*Special to The Mirror.*]

CHICAGO, Jan. 27.

Last Tuesday the fascinating Frenchwoman, Yvette Guilbert (you should hear them pronounce it about town) told a Washington newspaper man that she was coming to Chicago to see the city, first of all. She reached here Wednesday night and the next day it rained. Since then it has rained or snowed continuously and it has affected the business of everyone—excepting that of Yvette. She may not have seen so much of Chicago as she cared to, but she has discovered the color of our money, in large quantities, too. She had a very swell house at Central Music Hall on Thursday night and it was her intention to give us three concerts, but one of the papers "jumped on her," so to speak, and in consequence she was obliged to give a fourth concert Saturday night on account of the demand for seats. I was in the big audience Friday night and I think Yvette a great artiste. There may be "others," but there are none just like her. I never saw so many bald heads in an audience in my life. There wasn't hair enough in the parquette to stuff a Pullman pillow. And Ted Marks'. He was a spectacular as usual—not a speck on his evening clothes. So far as I have been able to learn, the morals of Chicago were not shocked by the Frenchwoman. The only disappointed ones were those who expected to see her do the Midway dance or wear tights.

The regular annual ladies' night of the Forty Club, given at the Wellington last Thursday night, was a glittering success. Among the club guests were Roland Reed, Isadore Rush, Frank E. Aiken, Russ Whytal, Ada Somers-McWade, Mrs. Russ Whytal, Eleanor Moretti and Harry A. Smith.

I am surprised at Will Lackaye. "Congratulations to the Forty, far inland and safe from Venezuelan difficulties" was what he wired from Philadelphia, but he sent the message to the Victoria instead of the Wellington. Mr. Gage sent it to me the next day with a note saying: "It went to the Queen first, then came to the Duke." I cannot understand why a man with Lackaye's record shou'd send anything in care of Victoria.

After two weeks of Am' ition, with a succession of large houses, Mr. Goodwin revived his very funny performance of Chauncey Short, in Carleton's other play, A Gilded Fool, at Hooley's tonight. The comedian has the best company he has ever had. One of the best character bits I have ever seen was the Southern Major of Mr. Montaine in Ambition. It was too artistic for the groundlings. This is Mr. Goodwin's last week. His Excellency follows next Monday.

The auburn-haired comedian has brought suit for $50,000 damages against the *Tribune* on account of an article printed in reference to an alleged winning of his, at faro, of $2,500.

Frank Cotter's two clever stars, Mr. and Mrs. Russ Whytal, presented that pretty play, For Fair Virginia, to a good business at the Schiller last week, and to-night that talented young man, Walker Whiteside, presented Hamlet. He will do Shylock, Othello and Petruchio during the week, with Cousin of the King as a "curtain raiser."

Harry Powers, of Hooley's, and Will J. Davis, of the Columbia, left for New York suddenly last week to consult with Alf Hayman and Charles Frohman.

Owing to the illness of Mme. Modjeska in Cincinnati her week at the Grand was cancelled, and last night Otis Skinner opened there for the week in "Villon, the Vagabond." He will also be seen in Hamlet, Katherine and Pertruchio, His Grace de Grammont and The Merchant of Venice.

Roland Reed had two good weeks at the Grand with The Politician and The Woman Hater, while Frank Mayo closed Saturday night at McVicker's in Pudd'nhead Wilson.

Clarence Fleming's new star in magic, Frederick Bancroft (whose lithos. are said to resemble me) had a big house at McVicker's last night. His is an odd and clever entertainment. Creston Clarke is underlined.

I saw Gus Heege the other day gazing into the window of a bicycle store, and over his head was a poster bearing the caption, "Records of the Terrible Swede." Was it a coincidence.

The Merry World had a big week at the Chicago Opera House in spite of the awful weather. Lee Harrison and Dave Warfield missed the train and had to pay full fare on the limited. The show closed there last night and will "rest" here this week. Dixey opened at the house last night in The Lottery of Love, and will be seen later in the week in A Night Off and An Evening With Dixey. He was cordially received.

Edward Harrigan is to follow Whiteside at the Schiller with Old Lavender and repertory.

I have never seen Della Fox to better advantage than she appears in Fleur de Lis, which is doing a large business at the Columbia. De Angelis is very funny and even Alf Wheelan, whom I have always regarded as a lignum vitæ comedian, is laughable.

I met Joe Hart here the other night. He was laying off for a few nights, as his wife is quite ill.

Harry Fulton, of Lillian Russell's company, wires me from Philadelphia as follows: "Charlie Dillingham and I requested to personally conduct excursion from here to World's Fair; is it still running?" Regards to John Wanamaker. Richard Harding Davis please write.

One of the papers here said that that sweet man, Charles Dungan, reminds a person of Pol Plançon. Do you know I think that is just too lovely for anything.

David Warfield, Harry A. Smith, Clifford and Huth and that bright little woman, Merri Osborne, are to appear at a small vaudeville entertainment at the home of a local millionaire to-morrow night.

Mr. Sousa and his big band are to give two concerts this week at the Auditorium.

That beautiful woman, Adelaide Prince, comes here as Creston Clarke's leading lady.

Marion Singer is here at the Auditorium Hotel to look after the estate of her late husband, Architect Atwood, who built the Vanderbilt mansion at Newport and the World's Fair Art Palace. She will not make a fight, but asks only for a few necessaries. It was not known that they were married.

Tim Murphy in A Texas Steer was greeted with a great house at the Haymarket last night. It was his first appearance on the West Side.

Gus Heege took A Genuine Gentleman to the Lincoln yesterday and had two big audiences.

The Wife was presented at the Schiller last night, the occasion being a well-deserved testimonial to Herman Baker, the affable treasurer of the house. It was a bumper.

Lackaye and Trilby soon return to Hooley's for which we are truly grateful.

One of the early bookings at the Chicago Opera House is 1492. The new half-price policy is a winner.

Bobby Gaylor, who has been laying off here for a week, filled the Alhambra twice yesterday with his new play, In a Big City, and at the Academy Peck's Bad Boy opened remarkably well.

At Havlin's The Span of Life had two big houses yesterday.

Hopkins' West Side house is now devoted to the drama twice daily. This week the bill is Sam Morris in Sam'l of Posen.

"Old Hoss" Hoey and Mattie Vickers come to the Haymarket next week in The Globe Trotter.

Roland Reed is banking heavily on his new play by Sidney Rosenfeld for next season.

I wish they would turn off our rain-machine. We are having the softest Winter I have ever seen—except for the show people.

"BIFF" HALL.

WASHINGTON.

The Lady Slavey at Albaugh's—Kathryn Kidder as Rosalind—Current Bills—Notes.

[*Special to The Mirror.*]

WASHINGTON, Jan. 27.

Canary and Lederer produced the two act operatic comedy, The Lady Slavey, for the first time in America to night at Albaugh's Lafayette Square Opera House to a large and fashionable attendance. The English libretto has been thoroughly Americanized, and Gustave Kerker has furnished new and tuneful music.

The story of the piece is ingenious and diverting, and springs out of the fact that an impecunious retired English gentleman, Major Tolliver, must either marry off one of his five daughters or else become a bankrupt. Four of these daughters are handsomely gowned, and meant to delight the eye. The fifth is The Lady Slavey, in shabby clothes and with the household to keep clean. Tolliver hopes to mend his fortunes by making an American millionaire the husband of one of the four gorgeous daughters. Unfortunately the millionaire loves the Lady Slavey to the chagrin of the other sisters, and also to the disappointment of a giddy music hall singer who figures as an opera bouffe adventuress. The librettist has devised episodes by which the hero and heroine are in troubled waters until the end. The comic element is supplied by a Sheriff's officer and his side partner, who are on hand pressing the Major for debts, and who consent to masquerade as flunkeys over night on the promise that by morning the Major will have a rich son-in-law elect.

The first act represents an English exterior and the second a ball room scene in the palatial house of a parvenu grocer who farms out his house to the Major, in order that the latter may represent to the millionaire that it is his.

The cast is well selected and the work of the principals met with warm praise and appreciation. The principal comedy role is played by Charles Danby, who made a conspicuous success in his original part of the Sheriff's Factotum.

The following are the distribution of characters: Major Tolliver, W. H. Thompson; Vincent Evelyn, Henry Norman; Lord Lavender, Richard Carl; Ikey Dinkelbinkel, Charles Kirke; Artemus Snipe, Nicholas Burnham; Krackowitzky, Talmadge Baldwin; Roberts, Charles Danby; William Endymion, Dan Daly; Phyllis, Virginia Earle: Flo. Honeydew, Marie Dressler; Beatrice, Linda Da Costa; Maud, Delia Stacey; Grace, Tessie Carlisle; Marjorie, Mabel Wallace Howe; Hannah Snipe, Babette Rodney. There is a chorus of seventy-five voices that is particularly strong and effective. La Petite Adelaide figured in a graceful dance. The mounting and costuming was handsome and brilliant. In fact the management has left nothing undone to make the production beautiful and complete in every detail. The scenery is by D. Frank Dodge, mechanical effects are by W. H. Usher, properties by Walter Poole, costumes by Simpson, Crawford and Simpson, Eaves Costume Company and Madame Ripley from plates by Madame Siedle. The production is by special arrangement with T. Henry French. Roland Reed is the next attraction at this house.

That extremely amusing farce comedy, The Gay Parisians, opens to the capacity of Rapley's new National Theatre. Charles Frohman's excellent company headed by W. J. Ferguson and Odette Tyler give a capital performance. The Bostonians Opera company follows.

The Choral Society occupies Allen's Grand Opera House to night with the presentation of Samson and Delilah, Madame Helene Hastneter, J. H. McKinley, Dr. B. Merrill Hopkinson, and Arthur Beresford singing the principal roles. There is a chorus of 250 voices, and a grand orchestra of fifty performers. A large audience is in attendance. Tuesday and Wednesday nights Professor Sheldon will produce the juvenile opera, Jack the Giant Killer, with 100 children, and the rest of the week the Damrosch Opera company will be heard in Tannhauser, Die Walkure, Siegfried, and Die Meistersinger.

Donnelly and Girard in Frank Dumont's laughing success, The Rainmakers, opened to a very large house at Rapley's Academy of Music. The company is better than ever this year, and the entertainment is most enjoyable. The Derby Winner comes next.

The Russell Brothers' Comedians return visit, under the management of Weber and Fields, drew a very large house to Kernan's Lyceum Theatre. May Howard, the popular burlesquer, is an extra card.

Kathryn Kidder made her first appearance in the role of Rosalind in As You Like It at Albaugh's Lafayette Opera House at a special matinee Wednesday and achieved a signal triumph. Her performance of the part deserves to rank with the best. The scenic, dramatic and musical features were most praiseworthy.

Allen's Grand Opera House was dark all of last week with the exception of Monday night. Manager E. H. Allen canceled the engagement of A Straight Tip company, the performance, in his opinion, not coming up to the standard represented.

Hon. Henry C. Miner has been awarded his seat in Congress as the contested election case has been settled. Hon. Timothy J. Campbell retires defeated.

Lavinia Shannon, who has been playing Margaret Marrable in The Fatal Card company during the past three weeks' closed with that company Saturday night in order to rejoin Clara Morris as principal support.

Charles Plunkett as the motley fool, Touchstone, gave such a brilliant interpretation of the part at the performance of As You Like It, as to concentrate the interest and attention while upon the stage. The part has seldom, if ever, been handled better. It may be truthfully said that the success he scored was as deserving as the applause was genuine. He showed the good old schooling in dramatic training, aided by personal attributes, which made him peculiarly suited to the role. He was the laughing, smiling, cynical and wondrous wise fool in the full kaleidoscopic range, and in every way he was an admirable fit.

As a compliment to their fellow club member, Bert Riddle, manager of Donnelly and Girard, the Columbia Athletic Club turned out in full force to night to attend the opening performance at the Academy.

William L. Ballauf, Jr., the genial treasurer of Kernan's Lyceum Theatre, has just recovered from a severe attack of the grip, and is once more back in his accustomed place.

A. L. Levi, of The Fatal Card company, has been offered by Manager W. H. Rapley a position as comedian this Summer with the stock company at the New National.

JOHN T. WARDE.

CINCINNATI.

Modjeska's Illness—Sol Smith Russell Entertained by the Local Literary Club.

[*Special to The Mirror.*]

CINCINNATI, Jan. 27.

Madame Modjeska's illness has been the source of much regret to all her friends and admirers in the city. She is now over the worst of her attack and her speedy recovery is undoubted, although the Walnut has been dark all last week and the bookings for her two following weeks have been canceled. Manager Havlin, with his customary energy, secured her for the Walnut in April. The following bulletin issued by her physicians gives the true cause of her illness: "Madame Modjeska was attacked by phlegmasia thrombo-phlebitis, a serious affection which renders every movement of the arm painful, and absolutely incapacitates her from filling her engagements." To-night it was said that Modjeska was still improving. She will remain at the Burnet House all the week.

De Wolf Hopper in Dr. Syntax is the attraction at the Grand this week. He was well received at to night's opening. Besides Hopper himself, Edna Wallace Hopper, Bertha Welzinger, Edmund Stanley, and Alfred Klein are in the support. The woes of "Casey at the Bat" entertained the audience immensely and will certainly be repeated many times during the week. Underlined as succeeding attraction is His Excellency.

Fanny Davenport is at the Walnut this week in her stupendous production of Gismonda. Owing to the rehearsals required to get the intricate scenery in working order no production was given to night. The theatre is now dark to the public, but the stage-hands are being diligently rehearsed in their parts. Later in the week La Tosca will be put on. Next comes Cissy Fitzgerald.

Canary and Lederer's The Passing Show is at the Fountain this week, with no increase in the price of admission. The success of the engagement is assured, if yesterday's audiences may be taken as a criterion. Schiller, Hess, Gilbert, Pixley, Madge Lessing, Cheridah Simpson and Annie Meyers are all in the cast; but Henshaw and Jarbeau are not appearing this week.

Heuck's always has a leaning for melodrama, and this week has a good one in Saved from the Sea, which had a long run in London.

The Auditorium presents a new style of entertainment this week, and has secured Joe Ott in The Star Gazer. It is a clever farce-comedy with many entertaining specialties.

The stock company at Freeman's this week is presenting Slaves of Russia, which has been arranged for dramatization here by the clever leading man, Howard Hall. Both he and Gus Weinberg have parts in which they appear to excellent advantage. On the vaudeville programme are the Martinetti family, King and Allen, Gardner, the vocalist, and others.

Mr. Binkhurst, the leading heavy man at Freeman's was taken suddenly ill one night last week and his part was assumed on twenty minutes' notice by a local amateur named Depue.

The younger Irwin brother was injured during the performance of his turn at the People's Thursday night and his place was taken by Lorella.

Sol Smith Russell was entertained at the Literary Club at the conclusion of his performance Saturday night. It was an informal reception and a good time was enjoyed by all present. Mr. Russell has been received with a continuous ovation throughout his engagement and has been compelled to make a speech nightly. His impersonation of Bob Acres was particularly well received.

WILLIAM SAMPSON.

BOSTON.

Sothern's Phenomenal Business—Something About His New Play—News of the Week.

[*Special to The Mirror.*]

BOSTON, Jan. 27.

Light opera and musical comedy seem to have the call to-night.

All the society men of Boston turned up their trousers, put on their eye glasses, and made their way to the Hollis where The Shop Girl was given for the first time in Boston. The company was Eng'ish with a vengeance, and after the performance the stage hands swept up several bushels of "h's" which had been dropped on the stage during the evening. The burlesque made a big hit, just the same, and the business is sure to be good, for the house was packed to-night.

At the Tremont Francis Wilson made a change of bill and he revived The Merry Monarch, which has rested on the shelf for several seasons. That was one of the most rollicking pieces which he gave here in his early experiences as a star, and it has lost nothing by its long vacation. Lulu Glaser was seen to advantage costumed as a boy.

The Merry Monarch will be continued throughout the remainder of Mr. Wilson's engagement.

A Trip to Chinatown is the new bill at the Columbia this week. The skit of Hoyt's has been traveling around town from one theatre to another in the course of the past six seasons, and at whatever house it has been played, the audience has always been big. This was emphatically the case at the Columbia to night when Harry Conor and others of the original company repeated earlier successes.

A melodrama of the most extreme type replaced the idyllic Boucicault dramas at the Bowdoin Square to-night, and the broad humor of Annie Ward Tiffany succeeded the daintiness of Sadie Martinot. The Shadows of a Great City has been given here many times, but it pleased to-night as surely as it ever did.

The Castle Square is being crowded to the doors at each performance of Il Trovatore. To-morrow evening the 300th performance of the opera by the stock company will be given and the event will come as near a continuous performance as Manager Rose will allow. The curtain will not fall from beginning to end. Acts of Il Trovatore, The Bohemian Girl and Olivette will be given, with solos by Misses Ladd, Mason and Mr. Woolley. The acts were picked out by popular ballot and show the relative attractiveness of the pieces of the company's repertoire. They say that William Wolff voted for the Chimes of Normandy every time he entered the lobby of the theatre, but even all his votes did not overcome the popularity of The Bohemian Girl.

The way in which the box-office at the Museum is being besieged by ticket buyers is something remarkable for this time of the year in Boston. E. H. Sothern's success is unusually marked, and the house has been packed at every performance since he came here. It is the biggest hit Boston has known for months, and is every bit deserved.

Superba is in its last week at the Boston, and the great theatre has been well filled at every performance. The pantomime is one which does not grow old. It is finely given this season.

Caroline Miskel-Hoyt is doing splendidly at the Park, and to-morrow evening the fiftieth performance will be marked by the presentation of a souvenir which will make every lady in the audience a contented woman, because it will be a silk bag, chamois lined, containing a glass box of French face powder. The piece is in its last week but one.

E. H. Sothern signed a contract last Tuesday with R. N. Stephens to produce that author's new four act drama, An Enemy to the King, next season. It is to be the second new play that Mr. Sothern will produce; it will thus follow the new comedy by Jerome K. Jerome, which he some time ago engaged to present as his opening bill next August at the Lyceum Theatre, New York. An Enemy to the King gives Mr. Sothern the part of a brave gentleman on whose head a price is set. It is a drama of love and peril, and is not an adaptation. It requires a numerous cast and an elaborate equipment. Mr. Stephens has been in Boston representing Al Hayman and Charles Frohman in advance of The Shop Girl, and his hustling had its effect at the Hollis to-night.

The Martinot-Boucicault combination will not remain long away from the Bowdoin Square. After a few weeks on the New England circuit it will return to Boston to give some other pieces, including Harbor Lights.

Josie Shalders of A Trip to Chinatown was well liked when here with Aladdin, Jr., last season.

One of the Best, a new melodrama by Seymour Hicks and George Edwards, has been purchased by Eugene Tompkins.

When E. O. Cordner, who came here in advance of the Hansel and Gretel company, left the Hollis he was agreeably surprised by Charles J. Rich, who presented him with a silver-handled silk umbrella.

Keith's fiftieth birthday on Sunday was made memorable. The employés of his four theatres sent costly silver services. The Vaidis Sisters

gave a gold-lined pitcher and goblets. Members of the New England Press Association gave a cut glass pitcher and engrossed address, and, to cap the climax, a complimentary banquet was served at the Brunswick.

The funeral of William Lovell, comedian, took place at St. Rose's Church to-day. William Breen, of the Hollis Street, was one of the pall-bearers.

The Music Hall's record for the quick sale of tickets was broken to-day for the Melba Concerts with the Symphony Orchestra. The tickets were all sold in twenty-three minutes, and 300 were turned away.

William Harris is going on to New York to take personal charge of the Garrick in February.

Iolanthe will be the first Gilbert and Sullivan opera at the Castle Square.

John and Marie Manola-Mason may try the London concert halls in the Spring.

Sarah Bernhardt and Fanny Davenport will both be playing Gismonda in this city at the same time in March.

Daniel Frohman writes to the Boston *Herald* that there is no truth in the report of a dissolution of the Lyceum company.

JAY BENTON.

PITTSBURG.

American Opera and American Drama Hold the Boards This Week.

[*Special to The Mirror.*]

PITTSBURG, Jan. 27.

The Alvin's wise policy in catering to those who appreciate music of a high order was made manifest during the engagement of the Damrosch Opera company the past week. To-night the Bostonians opened in Robin Hood to a large and cultured audience. A War Time Wedding, its first production here, and Prince Ananias, are underlined. Sol Smith Russell follows in repertoire.

The American drama, The War of Wealth, clothed in national colors and stirring in its realism, had an inning to-night at the new Grand Opera House before a very large and highly pleased audience. The company is a strong one, headed by Joseph Wheelock, Lawrence Hanley, Fanny McIntyre, and Laura Booth. Shaft No. 2 follows.

At the Bijou, Darkest Russia was produced to a crowded house, and the advance sale is large. Next week, Saved From the Sea.

Sowing the Wind was seen to-night at the Duquesne, presented by a remarkably strong cast. The house was well filled, and from the advance sale the indications point to a big week. Frederick Bancroft, the magician, follows.

Olga Helen and La Motte, the hypnotists, are at the East End Theatre this week.

At Carnegie Hall, the new soprano Yaw, assisted by May Dick, Miss Lay, and the New York Philharmonic Club gave a concert this evening to a large-sized audience.

The Royal Hawaiian Military Band gave a concert at the New Grand Opera House last night.

The Bostonians will give a matinee benefit at the Alvin 29 for one of the local hospitals.

The stock company formed by Manager Harry Davis for the Avenue, consists of Howard Kyle, Ernest Hastings, T. C. Valentine, Thomas Ross, Mattie Earle, Laura Almosnino, and Victory Bateman.

Olga Nethersole's version of Carmen will be given during her forthcoming engagement at the Alvin.

John Hare comes to the Duquesne in March.

Henry Irving will be seen at the Alvin in repertoire in April. E. J. DONNELLY.

CLEVELAND.

Trilby and The Twentieth Century Girl Open to Big Houses--Mrs. Taber Entertained.

[*Special to The Mirror.*]

CLEVELAND, Jan. 27.

Trilby, by A. M. Palmer's company under the direction of W. A. Brady, is the offering at the Euclid Avenue Opera House for this week. Edith Crane in the title role, and Reuben Fox as Svengali, were both very effective, the rest of the characters were in good hands. The production created on the whole a favorable impression, and was quite comparable with that of the company who played Trilby here last season.

The Fencing Master and John Hare will come to the Euclid, following Trilby.

The Twentieth Century Girl, with Mollie Fuller, Gus Williams, John T. Kelly, and other clever people, opened a three nights' engagement at the Lyceum Theatre to a crowded house. Bert Coote in The New Boy will be the attraction for the last half of the week. Walker Whiteside in repertoire and the Chicago burlesque of Sinbad will be next week's attractions.

The clientele of the Cleveland Theatre crowded that popular house to-night to see Faust presented by Morrison's company. On the Mississippi follows.

Harry Morris' Entertainers filled the Star Theatre at both performances this afternoon and evening, where they opened a week's engagement. Next comes H. H. Williams' Own company.

The Trilby company jumps from here to Denver, then to California, and will sail March 5 for Australia to play the antipodes.

A London manager is said to be negotiating with Robert Hilliard to produce Lost—24 Hours in the English metropolis.

The Cleveland friends of Charles H. Hopper are pleased to hear of his New York success in Edward Townsend's play, Chimmie Fadden. Both the author and actor are natives of this city, hence the interest in the production. Mr. Hopper's family went on from here to attend the New York first night.

Although there are six other managers after the Lyceum Theatre, S. W. Brady holds the option for the lease, and there is no question but what it will remain in his hands.

Julia Marlowe-Taber was entertained by society ladies at several receptions during the past week.

Florence Drake, who was the prima donna in Wang for several seasons, gave her first musicale in her studio last Thursday afternoon, which was largely attended.

A real estate agent is again threatening to build an immense hotel and theatre on Euclid Avenue. On paper the scheme looks very pretty.

Sousa's Band drew large audiences at Music Hall last Friday and Saturday.

WILLIAM CRASTON.

BALTIMORE.

Odette Tyler Leaves The Gay Parisians and Josephine Hall Comes into a Fortune.

[*Special to The Mirror.*]

BALTIMORE, Jan. 27.

A large and enthusiastic audience greeted the production of Tannhäuser by the Damrosch Opera company at Harris' Academy of Music this evening. The cast included Herr Wilhelm Grenning as Tannhäuser, Fraulein Louise Mulder as Venus, Fraulein Johanna Godski as Elizabeth, Herr Emil Fisher as Landgraf Herr Demeter Popoiici as Wolfram, and Herr Barron Berthald as Walther. Both chorus and orchestra were large and well trained. The company will produce four operas, the others being Die Walkure, Siegfried, and Die Meistersinger, after which James J. Corbett in A Naval Cadet will fill out the remainder of the week.

At Ford's Grand Opera House that merry farce, Charley's Aunt, drew a large audience. Etienne Girardot as the pseudo Aunt is as clever as ever. As Kitty Verdum, Nannette Comstock charms her audience by her sweet and unaffected acting. Next week comes Frank Daniels in The Wizard of the Nile.

Milton G. Barlow, the old-time minstrel, heads the organization, which produces Down in Dixie at the Holliday Street Theatre. As usual at this house there was a large audience. Mr. Barlow was warmly welcomed. Donnelly and Girard follow in The Rainmakers.

Another of Weber and Fields' companies, the Vaudeville Club, began a week at the Howard Auditorium. The bill presented is an attractive one, including Sam Bernard, the Meers Brothers, O'Brien and others of note. They will be followed by Weber's Olympia.

The London Gaiety Girls drew a full house at Kernan's Monumental Theatre. The New York Vaudeville Stars follow.

John L. Stoddard, the famous lecturer, begins his annual course of lectures at Albaugh's Lyceum Theatre Feb. 10. He will give several interesting descriptions of his travels in India and Japan.

The melodrama, The War of Wealth, which was played at the Academy last week by one of Jacob Litt's companies, has been almost entirely re-written. Joseph Wheelock has joined the company.

Max O'Rell will give us a lecture next Friday evening at the Peabody Institute on "Her Royal Highness, Woman."

Thursday next Ellen Beach Yaw will give a concert at Music Hall.

The announcement that Frau Cohse-Klafsky will make her first appearance here Tuesday in Die Walkure has caused a great stir among local operagoers, and the sale of seats is already immensely large. Herr Alvary sings but once, and that in the title role of Siegfried.

Lawrence Hanley's voice improved very much towards the close of last week, though it still troubles him. His part in The War of Wealth is rather trying on his vocal powers.

Odette Tyler has been quite ill for several days at the Hotel Rennert. Her part of Marcella in The Gay Parisians was played by Josephine Hall, who gave general satisfaction. Miss Hall's place was taken by Mollie Sherwood. Miss Tyler will leave The Gay Parisians in a couple of weeks. Elaine Eilson is understudying her role. Miss Eilson's work in the comedietta, Too Happy By Half, demonstrates her cleverness.

W. J. Ferguson, the Monsieur Pinglet of The Gay Parisians, is a Baltimorean, and he has hosts of friends in town who tried to entertain him.

The Garland Orchestra gave its first concert of the season on Thursday at the Lyceum Theatre to a packed house.

Charles A. Gardner received extremely favorable notices for his singing of "The Lilac" in Fatherland at the Holliday Street.

Josephine Hall lost a husband and gained $10,000 last week. Lemuel Pomeroy, of New York, to whom she was engaged to be married, died leaving her as the beneficiary named in a life insurance for the above sum. As Miss Hall's place in The Gay Parisians could not be filled, she was unable to attend the funeral.

Rafael Joseffy, the great pianist, met with an enthusiastic reception on Wednesday, when he appeared at the Music Hall with the Boston Symphony Orchestra.

John B. Maher did by far the cleverest work in The War of Wealth. He is a young comedian of genuine talent, and needs only to be seen to be appreciated. In appearance he is strikingly like Joseph Jefferson and seems to possess the same sense of humor.

Lillian Russell will be the attraction next week at Harris' Academy of Music.

The Fover Club will produce The Crushed Tragedian, under the direction of Ed. Marble, at the Lyceum Theatre.

Annie Meyers left here Wednesday last for Cincinnati, where she will take Vernona Jarbeau's place in The Passing Show.

Charles W. Meyer, the tenor of the Pauline Hall Opera company, is in the city visiting his family. He says that the company will shortly resume its tour. HAROLD RUTTLEDGE.

PHILADELPHIA.

Futile Attempt to Suppress Yvette Guilbert --Crusade on the Ballet--Sparrow Troubles.

[*Special to The Mirror.*]

PHILADELPHIA, Jan. 27.

Trilby, after two weeks at the Park Theatre, is to-night back again at the Chestnut Street Theatre, where it will duplicate the former large receipts. It will remain three weeks, and perhaps longer if business warrants. The Shop Girl will follow.

His Excellency opened the season at the Park to a large house, and then dropped nightly. This induced the management to change their plans, and send it out to fill Trilby dates; after this was consummated His Excellency's business began to improve the second week, and turn away people. But for arrangements already completed, it would have equalled the success of Princess Bonnie or The Mikado in this city.

Olga Nethersole in Carmen, aided by sensational advertising, is at the Broad Street Theatre for a two weeks' term. John Drew in Christopher, Jr., follows Feb. 10, two weeks.

The Old Homestead, with Denman Thompson and E. A. Macfarlane's company, is in its second week, turning away people at every performance. The receipts for opening week were $12,300. De Wolf Hopper Opera company follows Feb. 17.

Yvette Guilbert gave a matinee concert Jan. 21, attracting $2,300. An attempt was made by Josiah W. Leeds to prevent the performance by appealing to Director Beitler, stating it was a shocking entertainment. He was unsuccessful, however. Mr. Leeds is now engaged trying to suppress undressed ballet performances as vicious spectacles, titling them as nothing less than disorderly houses.

A monster benefit to the Actors' Fund of America will be given at the Chestnut Street Opera House afternoon Feb. 6. Olga Nethersole, Trilby, and The Old Homestead are among the many volunteers.

John L. Carncross has retired from the management of the Eleventh Street Opera House. Frank Dumont will succeed him, with George S. Hetzell as business manager. The house hereafter will be run solely as a minstrel house. Dumont's Minstrels and a Trilby burlesque are the opening features.

Lizzie Derious Daly has retired from the cast of Thrilby.

The Mask and Wig Club of the University of Pennsylvania play their annual engagement at the Broad Street Theatre Easter week, after which they will make a ten-day tour, playing the Western cities, closing in Chicago.

The business this season at the Walnut Street Theatre has been phenomenal. Every engagement has been a success and each attraction a money-maker. Robert Hilliard opened to-night for two weeks, this being a return date, with The Littlest Girl and Lost—24 Hours. Northern Lights follows Feb. 10; Stuart Robson 17; Sol Smith Russell 24.

The Sparrow is in its fourth and last week at the Grand Opera House. The venture has been a most unfortunate speculation, in which $10,000 has been lost. Bickering and squabbling among the managers as regards ownership, music, libretto and private matters has precipitated this failure. Emil Ankermiller, who had charge of the press work, has resigned his position, and the company and attaches are now working on the commonwealth plan.

Roland Reed in The Politician is at the Park Theatre. He opened to good business. War of Wealth follows Feb. 3, week.

Four operas will be sung this week by the Hinrich Opera company at the Academy of Music. To-night Lakme was the bill, with Madame Nevada. Don Giovanni, La Gioconda and The Huguenots comprise the repertoire for week. Madame Materna in Lohengrin comes Feb. 3.

George Holland's stock company at the Girard Avenue Theatre are presenting Augustin Daly's comedy, The Great Unknown. It was received to-night with great laughter and applause, and fully deserved the large patronage. The Jilt, with Mrs. Dion Boucicault in the cast, is announced for the week of Feb. 3. Manager Holland has also secured The Deacon's Daughter, made popular by the late Annie Pixley.

Charles A. Gardner is at the People's Theatre for the week, giving two plays, The Prize Winner for three nights, closing the week with Fatherland. The star is surrounded by a clever company and gives an interesting performance. James J. Corbett follows Feb. 3; White Slave 10; Black Crook 17; Cotton King 24.

A Run on the Bank, with Ward and Vokes as the leading lights, is the attraction for this week at the National Theatre. To-night the house was crowded with a delighted audience, and the show made a great hit. Human Hearts follows Feb. 3; Down in Dixie 10; The Great Diamond Robbery 17.

Ellen Beach Yaw, the young woman with the wonderful high notes, under the management of Thomas D. Van Osten, will appear at the Academy of Music Feb. 1, assisted by Maximilian Dick, violinist, Georgiella Lay, pianist, and the New York Philharmonic Club. The concert is heavily advertised and is being skilfully worked as a society event in a way to attract the fashionables.

All the Comforts of Home by the stock company of Forepaugh's Theatre, with George Learock and Martha Ford in prominent roles, has proven an attractive card. Oliver Twist will be revived for week Feb. 3.

Rafael Joseffy, the great pianist, in conjunction with Hinrich's Opera Orchestra, will make his last appearance this season at the Academy of Music 30.

Hyde's Comedians at Gilmore's Auditorium, with a splendid array of specialty talent, headed by Helen Mora, opened to-night to S. R. O.

At the Standard Theatre The Stowaway, with Spike Henessey and Kid McCoy in a genuine safe-blowing act, equalling its many successful engagements in this city. Hoss and Hoss, with the popular Walter Gale, comes Feb. 3, week. Land of the Midnight Sun 10.

The Theatrical Mechanics' Association will present a monster programme at their annual benefit at the Walnut Street Theatre afternoon Jan. 31. Among the volunteers are Robert Hilliard, Roland Reed, Hinrich's Opera company, Girard Avenue Theatre company, Dumont's Minstrels, Greta Risley, The Old Homestead Double Quartette, Bonnetto, the contortionist, Moreste and Williams, Hattie Chew Juvenile Minstrel company, Kintaro, the Japanese elocutionist, Herr Zottman and Wright and an orchestra of fifty under the direction of Adam Jakob.

Viola Bucksweller Grau, the fifteen-year old violinist, will make her first appearance in this city Feb. 6 in conjunction with Hinrichs' Opera Orchestra at the Academy of Music.

Walter Damrosch's season of German opera at the Academy will open Feb. 20 with Die Walkure; Die Meistersinger 21; matinee 22, Tristan and Isolde; final performance evening 22, The Scarlet Letter.

Joe Oppenheimer's Zero combination comes to the Lyceum Theatre week of Feb. 3.

By a new order of the Joint Traffic Association no more free tickets will be issued to dramatic agents to secure business. The order is two cents a mile in a party of ten or more, and all extra baggage at regular rates. This will be strictly adhered to in all parts of the country.

Estelle Johnston, formerly Estelle Jordan, has made application for an injunction in the United States Court to restrain Olga Nethersole, as also the managers, Nixon and Zimmerman, from producing Carmen. The case will be argued Thursday.

J. Fred Zimmerman, Jr., left on Saturday night in the special train that carried His Excellency's company to St. Louis, as chaperon to the entire party, and will spend the week there.

S. FERNBERGER.

ST. LOUIS.

James O'Neill, His Excellency, The Devil's Auction and The White Rat Are the Bills.

[*Special to The Mirror.*]

ST. LOUIS, Jan. 27.

Two very large audiences witnessed The Devil's Auction at the Hagan yesterday, and those who attended were amply repaid by Mr. Yale's excellent production. This is the thirteenth year of the spectacle but it is apparently as attractive as ever.

The announcement that a new comic opera by the author of The Mikado and Pinafore was to be presented at the Olympic Theatre to-night drew a big audience to witness the first performance of His Excellency.

James O'Neill at the Grand Opera House in Monte Cristo last night attracted a fine audience. Mr. O'Neill made a strong impression, and his leading lady, Florence Rockwell, who, by the way, is a young St. Louis girl, made an ideal Mercedes and met with a cordial reception on her entrance. Virginius, Hamlet and The Courier of Lyons will be given during the week.

The White Rat caught two very large and enthusiastic audiences at Havlin's yesterday. The characters in the comedy-drama are true to life, and the production was given with effective scenery and a strong cast.

Flynn and Sheridan's City Sports were strong cards at the Standard Theatre yesterday, and two large audiences witnessed the entertaining performance.

In spite of one of the most disagreeable days of the season the benefit for the Actors' Fund of America, gotten up by Mr. Short, the representative in St. Louis, at the Olympic Theatre, drew a fine audience. The programme was furnished by the members of the different companies who were playing in St. Louis last week. Marsh Craig, Lizzie and Violet Esher, and Billy Kersands, from Richards and Pringle's Minstrels; Joe Ott in an act of The Star Gazer, George O'Donnell, Ida Robinson, Mabel Clark's understudy, and Will Armstrong, from the Princess Bonnie company, in solos; and the second act of The Foundling made up the programme. The orchestra of the Olympic Theatre also volunteered their services. Quite a nice sum was netted from the performance.

Beaumont Smith, of Modjeska's company, who are all laying off on account of Modjeska's illness, spent last Friday and Saturday here with his parents.

Florence Rockwell, James O'Neill's leading woman, will be given a benefit Friday night. She will play Ophelia in Hamlet. The call for the benefit was signed by the leading citizens of this city which is her home. The seats are nearly all taken now and the benefit promises to be a very large one.

The first benefit of the season will take place Feb. 17, when Manager William Garen, of Havlin's Theatre, will be tendered a testimonial performance. A Girl Wanted is the attraction announced.

The St. Louis Lodge of Elks have decided to sever the relations between the Lodge and Elks' Club to take effect March 1.

The Pennsylvania Railroad Company brought the Edwardes Comic Opera company to St. Louis this morning on a thirty-hour run from New York. They left there at midnight on Saturday.

The Theatrical Mechanics' Association held an election last Tuesday and elected the following officers: William H. Barton, President; Phil Rumler, Vice-President; Lee Springer, Recording Secretary; William J. Hora, Financial Secretary; William Roth, Treasurer; Charles P. Johnson, Sergeant-at-Arms; Dr. W. H. Bond, Physician.

Nellie Rosebud will probably go out next season in a comedy that has been written for her by George S. Johns, a well known St. Louis newspaper man on the *Post-Dispatch*, under the management of Ollie Hagan, manager of the Hagan Opera House. W. C. HOWLAND.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—BURLESQUE, 8 P. M.
BROADWAY.—AN ARTIST'S MODEL, 8:15 P. M.
EMPIRE.—A WOMAN'S REASON, 8:15 P. M.
GRAND OPERA HOUSE.—PRIVROSE AND WEST, 8 P. M.
GARDEN.—CHIMMIE FADDEN, 8:15 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE BENEFIT OF THE DOUBT, 8:15 P. M.
NEW STAR THEATRE.—SHAUN RHUE, 8:15 P. M.
PALMER'S.—THE SQUIRE OF DAMES, 8:15 P. M.
SANFORD'S.—SHAFT NO. 2.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—A SOCIAL HIGHWAYMAN.
COLUMBIA.—THE FATAL CARD.
MONTAUK.—HANSEL AND GRETEL.
PARK.—THE COUNTY FAIR.

HOBOKEN.

LYRIC THEATRE.—OLYMPIA BURLESQUE CO.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

AN IMPORTANT MATTER.

MANAGER MISHLER, of the Pennsylvania circuit, sends us the following sensible and timely letter:

To the Editor of The Dramatic Mirror.

SIR—Permit me to call special attention to the value and importance of the Dates Ahead department of THE MIRROR. I find it of convenience frequently, and that is why I write you.

Why is it that all traveling managers do not give their routes direct to the office weekly, or every two weeks, for the benefit of theatre managers and others who desire to communicate with them on business?

I have been unable to give several companies desirable dates on this account. They applied when the time was filled, but a few days later it was canceled or changed, and owing to the non-publication of their immediate dates I was unable to reach them. I have also missed opportunities several times to sell attractions, because I could not reach them in time for negotiations.

It is not an uncommon occurrence to receive a letter with the request to send the answer the following day to a town one thousand or more miles away.

I attribute much of this to carelessness, and I believe that reference to the matter in THE MIRROR will bring about an improvement. Yours very truly,

JOHN D. MISHLER.

THE MIRROR realizes fully the importance of its Dates Ahead department to managers and the profession generally. It is, in effect, a movable directory, without which intercommunication would be always slow and difficult and in many cases impracticable. And for many years THE MIRROR, which originated this feature of dramatic journalism in its present practical and useful form, has sought by every possible means to improve the service, with the result that it has been brought finally to a state of accuracy and comparative completeness.

The system by which the dates of several hundreds of traveling companies are compiled every week embraces the receipt of them from managers and the getting of them regularly by direct application by our nine hundred out-of-town correspondents. When the dates of a company are missing the manager is promptly notified and requested to furnish them.

Notwithstanding this vigilant activity lapses occasionally occur and unless all managers will second our painstaking efforts to make this department entirely accurate and complete such defects must continue. As Mr. MISHLER observes, the fault is one of carelessness merely, for there is not a traveling manager in the land that does not appreciate the utility, not to say the necessity, of THE MIRROR'S Dates Ahead.

It is our custom, unless otherwise requested, to publish dates for two weeks ahead of the day of issue. In many cases managers file their whole season's dates with THE MIRROR, to be published on that plan, sending us notice in due time of changes or cancellations. Were all managers to follow this course, or at least to furnish their routes systematically for a month in advance, there would never be grounds for complaints like Mr. MISHLER'S and the managers would find themselves well repaid for their slight trouble.

A MISUNDERSTOOD DECISION.

THERE seems to be a misunderstanding prevalent among actors and managers respecting both the general importance and significance of the recent decision of the Court of Appeals in the case of SMITH against ROBSON.

It is believed by many that the Court of Appeals held in the case in question that a stipulation in a contract between a manager and an actor authorizing the manager to cancel the engagement on a two weeks' notice is neither valid nor binding. This belief is a manifest error, for that question was not presented to the Court.

There was a provision in the contract between Mr. SMITH and Mr. ROBSON that the latter, as manager of the Cadi company, was to have the right to discharge the actor upon giving two weeks' notice, if in his (the manager's) estimation the actor did not perform his duty satisfactorily. The litigation turned upon the question of the good faith of the manager in holding that the actor's services were not satisfactorily performed. If they were satisfactorily performed he had no right, within the strict letter of the contract, to give the two weeks' notice. The Court of Appeals, as we understand, held that the good faith of the manager in determining that the services were not satisfactorily performed was a question for the jury; in other words, that the manager was not the final and supreme arbiter.

It will be observed, therefore, that the question of the binding effect of the clause giving the manager the right to discharge on a two weeks' notice was not in litigation. There being a conditional right to give that notice, the Court of Appeals held that it was for the jury to say whether the condition had been fulfilled upon which the notice could be given.

A WELL KNOWN comedian is reported to have expressed regret during a speech in St. Louis that "no modern writer has given to the comedians who were ambitious to acquire something more than ephemeral fame a comedy worthy of their best efforts." The comedian who thus spoke no doubt meant to say that "no contemporaneous writer has given," etc., when he used the phrase "no modern writer." There are comedies by modern writers fit for the ambition of any comedian who has ability beyond the ephemeral. The great trouble with most of the comedians of the day is that they wish to crib, cabin and confine those who write for them to their own restricted ambitions and ephemeral possibilities. That is to say, they themselves want all the "fat," whereas the true comedy is not a thing of abnormally located adipose tissue.

AN Italian minister has proposed a law for that country to the effect that after expiration of the copyrights of operas and plays they shall revert to the state, instead of to the public at large, the minister's idea being to devote accruing proceeds to the support of the state conservatories and lyceums. Perhaps this is a good plan in a country that paternally fosters the arts, and authors whose copyrights are there enforced and protected might not grumble at such an arrangement after enjoying protection for their work for a term of years. In this country authors are still looking to the state for the same protection of their property that other property enjoys, and the hope is that they may get it. As it is, the dishonest take their property and there is no law definite enough to stop the thieves.

ADVICES from London say that the play Michael and His Lost Angel at the Lyceum Theatre in that city "was rehearsed under the supervision of an eminent churchman, while the vestments used in it were fashioned by an ecclesiastical tailor." Even these accessory realities had no effect for the drama's success there, and they would not have helped it here. Integral reality is the thing in a play.

ONE of the gossipers about SARAH BERNHARDT says that her newest whim is to make a journey to India in a yacht built with reference to dramatic representations *en voyage*, her aspiration being to own "the first floating theatre." The BERNHARDT is by no means original in this. The floating theatre was an institution in this country when the divine SARAH was a child—long ago.

PERSONALS.

BOUCICAULT.—Louise Thorndyke Boucicault is in Philadelphia this week, where she is under a special engagement to play her original part in The Jilt at the Girard Avenue Theatre. An idea seems to have gone abroad that Mrs. Boucicault will accept engagements only in New York city, and that she has an aversion to travel. This is wholly erroneous, for she is willing to enter into suitable arrangements to go on the road. Mrs. Boucicault is an admirable comedienne. In A Woman of no Importance she made a pronounced hit, and her delightful acting in The Jilt and in other of her husband's later plays will not soon be forgotten. She has beauty, deftness, refinement and a subtle sense of humor—all invaluable requisites to success in modern high-comedy roles.

EVERLY.—Adam Everly read an interesting paper on "Edwin Forrest, the American Tragedian," before the Historical Society of Philadelphia. Mr. Everly called attention to Forrest's true Americanism and his love and devotion to his mother, the two fine traits of his character. He also spoke of Forrest's efforts to create and foster American literature, and told of his giving $100 to the Albany Literary Association for the purchase of purely American books.

CLARKE.—Hilda Clarke's sister Cora, who is a graduate of the American Academy of the Dramatic Arts, and who has appeared in several metropolitan productions under the name of Cora Paxton, has retired temporarily from the stage.

MURRAY.—Dominick Murray has retired from the stage for good and all. He is living on his country place just outside of Montreal, where he expects to end his days.

TABER.—Julia Marlowe Taber will appear for the first time as Miss Hardcastle in Goldsmith's comedy of She Stoops to Conquer during the coming Brooklyn engagement of the Tabers at the Montauk.

HARRISON.—Maud Harrison's reappearance in New York will be most welcome to theatregoers. This gifted actress has been absent from the metropolitan boards too long, and her absence has been felt and regretted. An added interest will be attached to her rentrée in Pour la Couronne, as she will attempt a part more serious than those she has played hitherto. Her dresses are being made under her own supervision and they will be "stunning."

MANNING.—Ambrose Manning, who is remembered here for his fine performance of Cæsar Cregeen in The Manxman, has made a hit as Glabrio in Wilson Barrett's London production of The Sign of the Cross. Mr. Manning came to America as a mere boy in the support of E. A. Sothern. His first appearance on the stage was made at the tender age of seven. He played a black beetle in a Christmas pantomime.

LANGTRY.—Mrs. Langtry is appearing at ballad concerts in England, reciting a piece called A Lesson With a Fan. She will soon join Comyns Carr's company at the Comedy, when Gossip is put on. This is the play by Clyde Fitch and Leo Dietrichstein which failed here last year.

BURTON.—The will of S. Lester Burton, the retired actor, who died in Chicago on Jan. 2, was admitted to probate on Jan. 16. The estate schedules $382,000, of which $370,000 is in real estate. The heirs are Ada F. Burton, the widow, Sophia and Robert, Burton's children. To the widow is left the personal effects and the rest of the property.

MORRIS.—William Morris, who is playing in Brooklyn this week in The Lost Paradise, is engaging people for his tour in Michael Strogoff. Mrs. Morris will play the leading female role.

RYLEY.—Thomas H. Ryley, proprietor and manager of the Emily Bancker company, arrived in town yesterday from Toronto. He reports excellent business everywhere.

HENDERSON.—Marie Henderson and her husband, W. J. Henderson, have returned to the city from Lakewood, where Mr. Henderson had gone for his health.

LETTERS TO THE EDITOR.

PUBLIC TASTES.

TROY, N. Y., Jan. 25, 1896.

To the Editor of The Dramatic Mirror.

SIR.—So much has been said concerning a drama that will please the public and become a paying investment that it is worth while to make a few observations and take notes from the different classes of playgoers. Charles Frohman has on more than one occasion spoken wisely on this subject, and he seems to be quite fortunate in securing good plays. They do not always please the critic, but they do the public.

Dramatic critics can both make and ruin a play, but not always. Neither can they ruin an actor's success for a time. They are sometimes a curse and sometimes a blessing. They are not infallible and are likely to make grave mistakes and sometimes heartless ones, but after all they are great men. They are irrepressible, long may they live, but—

We fear the erudite critic
We fear their icy hands.

The public, the theatregoing public, is different. Mr. Frohman has told us of the coming play, it must have no by-play, no diversion from the general theme. His words are wise and quite sufficient as far as they go, but there is still more to be considered, and that is the characters in the play, their general make up and the actor who must give a rendition of the author's idea. A good actor can make a character realistic and very artistic and still displease the public. I speak from experience both on and off the stage from experience into the old and new school of acting.

I have been under English managers, with all the peculiar mannerisms belonging to that school, with the wild and woolly West managers, and the more modern. I have seen the old and the new combined in one performance, and that recently. It was a delightful study. It was a romantic play, French in characters. The acting, as I have said, was the "combined," just a little of all the schools. The star represented all the boisterous agonies known in palmy days of the great Forrest and Edwin Booth. The younger members of the company imitated him. The kindergarten portion, while the more experienced, strove in a half-hearted way to do the repressive.

A young and ambitious actor sat near me seeming thrilled with deep emotion at the powerful rendition of strong periods and long drawn out climaxes. He turned to me and said: "What do you think of it?" "The acting or the play?" I asked. "The acting, of course." "Very good for the old school." "Old school. Why, is not that the repressive the modern?" "Hardly, it is the same I listened to when a kid forty years ago." "Then give me the old school," was the reply.

Richard Mansfield is greatly distressed at what he calls a want of appreciation in his efforts to give the public refined and high art in acting. What is the trouble?

Let his audiences answer. They have an amusing way of criticising not in harmony with the high art of expert criticism. I sat one night in the repressed atmosphere of Mr. Mansfield's Beau Brummel and listened. "How do you like Mansfield, Mary?" spoke a voice from behind. "Oh, I suppose he is very good, but I wouldn't like to marry such a man."

It struck me as a very silly remark at first, but I will analyze its meaning farther on. Another young lady's remark caught my ear. Mr. Mansfield is very amusing in his part, but do you know, I have been told that he is that way off the stage. What horrid actors Mr. Vincent and Mr. Abrahams are. I hope they don't come on any more; but hark! what else did she say? "What a splendid actor Reginald is. Isn't he lovely?"

Right here, or soon after, another person altogether different attracted my attention. "I see a good many church members in the audience. I wonder if they have been shocked as I have at the profanity on the stage," and we were promised refinement, culture and high art." Now, what a manager desires most is a crowded house, but what does the audience want? I mean a refined and cultured audience. Mary was dissatisfied with Mr. Mansfield because he played a character that was repulsive to the finer feelings of the woman. "I wouldn't like to marry him" meant more than a silly thought. It meant to find fault with the realism, not the actor, who really was irreproachable in his rendition. She, like the young lady who thought the fine characterizations of Vincent and Abrahams were horrid, felt no responsive chord in her heart touched by the appearance of characters who in the outside world would be repulsive to her. There were not enough handsome Reginalds. The play, therefore, like many other modern plays where there are so many disagreeable and realistic characters, did not appeal to their sense of the beautiful as Alabama and Sowing the Wind. The public prefers some goodness, some of the beautiful in this world developed in the play. Love and hate, virtue and vice, a story simply told, yet possessing exciting action, heroic in its trend, a mixture of the good and bad, a plot cunningly contrived which they can follow easily with just enough mystery surrounding it to make them eager for the whole, and above all not so many repulsive looking characters. Variety of characters is all right. A little touch of the old school combined with the refinement of the new in the acting should be included in Mr. Frohman's idea of a play and how it should be played.

FRANKLIN HALL.

A LITTLE THEATRICAL HISTORY.

NEW YORK, Jan. 25, 1896.

To the Editor of The Dramatic Mirror.

SIR.—In the interview with William H. Thompson, published in this week's MIRROR, I noticed several mistakes, which I will correct, as Mr. Thompson has evidently got his dates slightly mixed. He says:

"When I was a mere kid I went to a piece called The Last Man at the old Broadway Theatre. John Jack played the title role. . . . Well, I got the job of call-boy at the old Broadway, where I stayed for a year. That was in '62. From there I went to the Olympic under George L. Fox, a very great comedian, let me tell you, though his reputation rests to-day chiefly on his performance of Clown in Humpty Dumpty. While in Cincinnati Dion Boucicault saw my performance of Harvey Duff in The Shaughraun and engaged me to play the part with the No. 2 company, which he sent on the road under his personal direction immediately after the run of the play at Wallack's. John W. Mackey played Conn, but he lost his head, and only stayed with us a few weeks. So I was thrust into the part of Conn almost against my will, as I felt that it wasn't my line by a long sight."

The Last Man was never acted at the old Broadway Theatre. John Jack did not act in New York until 1866, consequently he could not have played the title-role. The last performance ever given in the Old Broadway Theatre occurred April 2, 1859. Mr. Thompson could not have been call-boy there in 1862. George L. Fox did not produce Humpty Dumpty at the Olympic until March, 1868. George L. Fox got his reputation many years before that as a first-class low comedian. When The Shaughraun was put on the road by Boucicault I was with the organization as business manager. This was in 1877. Mr. Thompson was engaged as understudy. Billy Cahill played Harvey Duff, and Thompson a small part.

In New Orleans John Mackey (who was playing Conn) while lying on the shutter in the wake scene, jumped off and going to the footlights defied the gallery boys to come down and fight him. They had taken offense at the wake scene and were hissing it roundly. After having threatened the audience in this manner, and making several unpleasant remarks, he was hustled off by the late Ben Porter, who was the stage manager. Dire vengeance was threatened Mackey by the crowd, and an immense throng waited for him at the stage door. He was disguised, and the next morning put on board a steamer and went up the Mississippi to Cincinnati. It is needless to say that Mackey was "indisposed" that night.

Thompson, who was our understudy, and being up in the role, went on the next night and played Conn very well indeed, in fact, it was said at the time that he acted the part as well as did Mackey. From this time can Mr. Thompson date his rapid rise in the profession, and I think him one of the best character old men on the American stage.

The Last Man was acted at Laura Keene's Theatre on April 16, 1863. John Jack's first appearance in New York was on Aug. 25, 1866, at the Broadway Theatre, formerly Brougham's Lyceum, Broadway and Broome Street.

COLONEL T. ALLSTON BROWN.

CONCERNING KILLARNEY.

FALL RIVER, Mass., Jan. 18, 1896.

To the Editor of The Dramatic Mirror.

SIR.—In your issue of last week you make the statement that I, together with Robert Emmet Sheridan, have been pirating Killarney. Allow me to state most emphatically that I had no intention of pirating Killarney. I was approached in New York by Mr. Sheridan, who represented to me that he had secured the rights to produce the piece from Katie Emmett, that he had paid her ten weeks' royalties in advance, and that the receipt for the amount paid ($250) was in the hands of his attorney, Edmund E. Price. Mr. Sheridan asked me if I would accept the management of the piece and I arranged with him to do so. As soon, however, as I learned that there was likely to be a controversy over the play I gave notice to the company and withdrew from the management. If you will kindly give this letter space in your next issue you will greatly oblige

Yours truly, NEIL FLORENCE.

THE USHER.

Ill fated Michael and His Lost Angel stopped short in London on Saturday night. Its production began and its run ended simultaneously with the beginning and ending in New York.

According to cable advices the failure of Mr. Jones' play has caused a collapse of Forbes Robertson's management at the London Lyceum. Its disastrous consequences in this city have not been so far reaching.

It is also cabled from London that the miscarriage of Michael and His Lost Angel there has given the *coup de grace* to the social problem play.

What Mr. Jones' play had to do with the destiny of the Anglo-Saxon problem play I cannot perceive, for the life of me. Michael dealt with no problem, social or otherwise, and its failure must in reason be ascribed to some other cause.

✣

The fact that six railroads centreing in Chicago have pooled their party ticket business in other words, their theatrical traffic is of less consequence than would at first appear, although the arrangement is one that effectually stops any infraction of inter state commerce regulations in the matter of competitive special rates.

The roads that connect such points as Cincinnati, Louisville, Indianapolis and intermediate towns with Chicago have come together and have arranged that theatrical companies of ten or more persons are to be divided among the rival railroads.

None of the competing lines in the pool is permitted to make faster time between competing points than another, or to charge lower rates. By the terms of the contract the roads are to divide the party ticket traffic proportionately, and the traveling company must go on the line whose turn it is to handle such business.

Of course, if rates and time and service are identical it makes no special difference to the manager or his company which route is taken. But if anybody is dissatisfied with the new scheme he may take comfort in the reflection that such railway understandings never last long, and that this one will probably prove no exception to the rule.

✣

I notice that La Femme de Claude and L'Arlesienne have been dropped from the announcements of Bernhardt's repertoire during the present engagement at Abbey's. Very likely she is holding these pieces in reserve until her return to New York in the Spring.

Desclée originated the part of Cesarine in Paris, and Duse's superb performance of the role renewed interest in the play, which was considerably ahead of the times when Dumas wrote and gave it to the world. It was undoubtedly owing to Duse's success that Bernhardt turned her attention to La Femme de Claude last year.

L'Arlesienne is one of the most beautiful products of Alphonse Daudet's pen. Although the scenes are pastoral the piece is tragic. I suppose that Bernhardt will play the part of Rose, the mother of Frederi, a peasant woman of forty, who is actuated by a love for her son that approaches madness. The role is the strongest in the play, but it is not a supreme role. There are also admirable characters in the person of an old shepherd, a half witted boy played by a woman and several typical peasants.

If the music—incidental, descriptive and choral—which Bizet composed for L'Arlesienne, is given, the spectators will enjoy an additional treat. Possibly with the facilities of the Metropolitan Opera House available, Bernhardt's management may spread themselves on this production next Spring.

✣

It was not so very long ago that actors considered it an essential part of their business to suit themselves to the roles they were cast for, but it seems that now there are players who will only accept parts that suit them.

It is said that Mr. Faversham, of the Empire stock company, pays another actor from his own pocket to act a part for which he was cast and which he thought might injure his artistic reputation were he to play it himself. Mr. Faversham may have been right in his idea, but what a curious state of affairs the incident discloses.

I have never yet known a stock actor who played a part well, however limited its opportunities might be, who suffered in the public's estimation. And I have known a number of cases in which actors, dissatisfied with the parts assigned to them, made pronounced hits in spite of themselves. Such a case occurred in this town about a year ago. A young actor who had never previously filled an important New York engagement, was cast for a short part in a notable production. He was disgusted and despairing, but he made the individual hit of the performance nevertheless, and since that time his salary has doubled, and he has been constantly in demand for metropolitan productions.

Experience would seem to show that the actor is not infallible in his judgment of the value of a part. Mr. Faversham's action presupposes an inability on the public's part to differentiate between a bad part and a good actor. It must be confessed, however, that the prevalent desire among managers to select actors less for their artistic qualities than for their real or fancied special suitability for the parts they are to play has nurtured this false notion, which is an impediment to the development of young actors.

✣

There are 250 penniless tramps stranded in Kansas City. Some benevolently inclined person has given them the use of a vacant building, where they find shelter. They have organized themselves into a club which they call the Society of Brotherly Love.

Prominent among the tramps is an old-time variety performer named Andy Scott, who was a partner of Billy Bryant in a minstrel company years ago, and who was once very successful in his business. There are several other broken-down and unfortunate professionals in the Society of Brotherly Love, and they have organized a dramatic company for the amusement of their fellow tramps, and they give a performance at the Society's head quarters twice a week.

This is probably the most unique theatrical organization in the country.

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Mr. Mansfield writes a letter to the *Home Journal* in which he says that "the enemy" has taken advantage of his reduced strength to attack him on every side.

"All the bogus interviews, misquoted speeches, manufactured telegrams and letters and reported sayings are part of the 'bombardment,'" he says, "and there seems to be no limit to the ammunition of the foe. You will be pleased to hear that I have formed myself into a hollow, a very hollow square and have so far successfully withstood the attack. I can only hope that the few friends I possess do not believe all the rubbish that is published about me.

This denial is a good sign, and if Mr. Mansfield won't do so any more everything will be forgiven.

In passing it may not be out of place to remark that Mr. Mansfield ought to prosecute the person or persons who sign his name to letters and telegrams, who impersonate him and make impolitic speeches before the curtain, and who play the dickens with Mr. Mansfield generally.

✣

One of the papers said last week that Tom Maguire, the old California manager, died of starvation and that it was only after his death that the Actors' Fund came forward and took charge of the funeral.

That statement was false and it did an injustice to the Fund.

During a period covering several months the Fund helped Maguire liberally, and during his illness it made him a regular allowance weekly and furnished him with a physician and medicines.

A TRIUMPHANT AND BUSY TOUR.

This week closes Minnie Maddern Fiske's remarkably successful tour of the South. She has appeared in all the principal cities of that section, and has drawn large receipts, besides continuing uninterruptedly the phenomenal artistic success won previously in Northern cities.

Mrs. Fiske's managers, Henry Greenwall and Company, have booked her season to the end of April, having decided to extend her tour one month beyond the date originally intended. The cities in which she will appear for the first time this season include Indianapolis, Toledo, Detroit, Toronto, Buffalo, and Washington. Return dates will be played in Rochester, Pittsburg, Cincinnati, Cleveland and Chicago. In the last-named city the engagement will extend over a period of three weeks.

While Daudet and Hennique's powerful drama, The Queen of Liars, continues to be the principal feature of the repertoire Mrs. Fiske, in conformity with the plan decided upon at the beginning of the season, is steadily making new additions to it. Thus far, besides The Queen of Liars, she has presented Ibsen's A Doll's House and three one-act plays: A Light from St. Agnes, from her own pen; The White Pink, by Alphonse Daudet, and This Picture and That, by Brander Matthews. She has now in rehearsal and will produce three weeks hence a play by Alexandre Dumas, fils, that has never been given in English, but which Eleonora Duse acted during her American visit, and which Sarah Bernhardt has played in Paris and London. The title, La Femme de Claude, will be changed to Cesarine for the English version.

Before the end of the season Mrs. Fiske will also present a standard high comedy, which will afford a striking contrast to the emotional psychological and tragic dramas that comprise the rest of her repertoire. She will probably produce, too, her own one-act play, The Rose, by arrangement with Cecil Clay, who owns the piece, which was formerly acted very successfully by Felix Morris in association with the late Rosina Vokes' company.

RHEA OPENS A NEW THEATRE.

The New Burritt Opera House at Weedsport, N. Y., was opened last Wednesday evening by Rhea, who appeared in Nell Gwynne. At the conclusion of the second act, Rhea addressed the audience, saying:

LADIES AND GENTLEMEN.—After twelve years of travel through this great country one would think that I should have become accustomed to the pluck and the energy of its people, and yet to-day, on opening this most delightful place of amusement, I cannot but admire, and still wonder at the spirit of progress that animates the owner, Mr. Burritt. He understood that next to the school-house should stand the theatre—that school for history and morals. What in schools is taught in books, we actors illustrate on the stage; we give living pictures of history, of crime and its punishment, of virtue and its reward. May never any attraction unworthy of this charming place sully its boards, but to maintain this high standard, the manager needs the aid of the public, who should patronize everything that is good, artistic and elevating, and shun all immoral and lower class plays.

The new theatre is modern in all respects, and will be managed by Harry Brown, Frank Durbin, and Willard Sturge.

MAUDE DANIELS' NOBLE DEED.

Annie Hayes, the serpentine dancer, wife of F. P. Folsom, advance agent for Dan McCarthy, died in Albany last Thursday of quick consumption. Her husband was wired to and this was his reply:

LONDON, Ont., Jan. 23, 1896.—Let city take charge until I can come. F. P. FOLSOM.

The news of the woman's death and the husband's telegram reached the ears of Maude Daniels, treasurer of the Wilbur Opera company, which was playing Albany at the time. Miss Daniels investigated the matter and found that unless action was taken promptly the body would be buried in the Potter's Field. She called the Wilbur company together, told them the pitiable story, and then passed round the hat. Every one contributed, and Manager Wilbur donated a liberal sum. The woman was given a decent burial.

TURN HIM DOWN!

We are informed that at York, Pa., on Jan. 17, an unknown person asked the local manager for admission to a performance of The Fencing Master, representing himself to be a "traveling and circulating agent" of THE MIRROR. His game did not work, but unfortunately he disappeared before his identity could be learned.

The man is a fraud, and should he repeat his attempt elsewhere, managers will confer a favor on THE MIRROR by turning him over to the police.

THE MIRROR employs no traveling correspondents or agents, and only its duly accredited local correspondents are authorized to request courtesies from managers.

Florence Everett with Louis James.

ROBERT DROUET.

Few young actors are ambitious enough to desire to figure as playwrights. Even when they do have aspirations for the making of plays, they are apt to lack the necessary inspiration and the wish is father to bitter disappointment. Seldom can a young actor write a good play. Mr. Pinero was no stripling when, after years of service in Henry Irving's company, he won his first success. The other instances of actor authors show that it is not often that histrionic and literary gifts can bloom forth simultaneously.

Robert Drouet is one of the exceptions that prove the rule. He had been on the stage but a short time before he began to write successful plays. The sense of stage exigencies came to him instinctively. He mastered the technique and the mechanics of dramatic composition almost unconsciously. His own natural instinct for the effective and the striking helped him to immediate accomplishment. In his first play, Fra Diono, written for Joseph Haworth, he showed in the most convincing way his talent for constructing a picturesque play and telling its story in virile, imaginative dialogue. In the two plays he wrote for Effie Ellsler, he confirmed the strong impression made by his first work. A Woman's Power and Doris are both powerful, logical, interesting dramas. Miss Ellsler played them for four years running.

In other works—Montana, An Exile of Russia, To-Morrow and An Idyl of Virginia—Mr. Drouet has proved that playwriting was with him no experiment, but the inevitable outcome of his inherent gift for this form of literary labor.

Mr. Drouet is quite as well known as an actor also. In the support of Robert Downing, Joseph Haworth, and Effie Ellsler, he has commended himself both to the critics and the general public. The portrait of him on the first page of this week's MIRROR is an admirable likeness.

Mr. Drouet played Orlando in the production of As You Like It by Manager Piton at Washington, last week, and was very successful in the part.

BANCROFT'S QUICK RECOGNITION.

Frederick Bancroft, the magician, who is filling a successful engagement at McVicker's Theatre in Chicago, has astonished old theatrical managers by the rapidity with which he has commanded a paying business and established an enviable standing as one of the attractions of the day. Heretofore, magicians have had to work many years before they could establish reputations sufficient to secure engagements at leading theatres, but Mr. Bancroft is already recognized as one of the best of the new attractions, and he is playing the principal theatres in the larger cities. In a recent interview, Mr. Bancroft said that he attributes his success not only to his skill and ingenuity as a magician, but also to his accurate recognition of what the public demanded. "The sort of magical entertainments," said Mr. Bancroft, "which would suffice to win a reputation several years ago, is not now sufficient to satisfy even a country audience. The day of chestnuts and small things is past. The people are tired of the old things, and they are quick to recognize and patronize new ideas, artistically and skillfully presented. Large productions which cost a fortune and heavy expenses are really the best investments. My weekly expenses are easily double anything in my line, and yet my first season is resulting so satisfactorily that I have already ordered several heavy additions to my production for next season, and I am also engaged on some more new features in the magic line which will astound even the veterans in the profession."

THE MIRROR IN LONDON.

LOW'S EXCHANGE,
NEW YORK, Jan. 21, 1896.

Publisher Dramatic Mirror.

My London office, Low's Exchange, 7 Northumberland Avenue, Trafalgar Square, requests me to ask you to increase by one third the number of copies of THE DRAMATIC MIRROR sent there weekly.

Although this is Winter and there are not many Americans on the other side you will be glad to know that our London office reports that nearly every week all the MIRRORS on hand are sold immediately after they are received.

They are looking forward to a still larger sale of the paper next Spring and Summer, as we now have offices on the ground floor and THE MIRROR will be displayed conspicuously in our show-window.

Yours very truly,
EDWIN H. LOW.

QUESTIONS ANSWERED.

CHARLES RUSSELL, Norfolk, Va.—The lady has had three.

CONSTANT READER, New Britain, Conn.—The suit of Augustin Daly against W. A. Brady for infringing in After Dark on the railroad scene that Mr. Daly claims to have originated for his production of Under the Gaslight, has not been decided by the Court of Appeals.

C. P., Brooklyn.—The MIRROR interview with E. H. Sothern was published in the issue of Sept. 8, 1894. The article you refer to appeared in the Christmas number of 1893. Both numbers can be obtained by applying to our publication department.

F. K. HARDISON, Geneva, N. Y.—The law prohibiting the obstruction of aisles in theatres, churches, etc., was enacted by the New York State legislature in 1881. It is found in Chapter 247, Laws of 1881, and it reads as follows: "The Board of Fire Commissioners may detail not to exceed two members of the uniformed force of said department at each and every place of amusement. . . . Whenever any member of the uniformed force of said department shall discover in any aisle or passageway in any such place of amusement any camp-stools, chairs, sofas or other obstructions, or any person standing or sitting therein, during any public performance, it shall be the duty of such member of the uniformed force forthwith to notify the proprietor or manager of such place of amusement or any usher, agent, or other employe of such proprietor or manager then present, to cause such obstruction to be forthwith removed, or to cause the person or persons standing or sitting in such aisles or passageways, to forthwith vacate the same. If the manager or proprietor or such usher, agent or employe shall cause or permit any camp-stools, chairs, sofas, or other obstructions to be placed or remain in any aisle or passageway in any such place of amusement, or shall cause or permit any person to stand or sit therein, during any public performance after having been so notified shall neglect or refuse to cause such person or persons to forthwith vacate said aisles or passageways, they shall each severally be deemed to have violated the provisions and requirements of this title and regulations or orders duly made thereunder, and shall be subject to the penalties prescribed in Section 855 of the Act hereby amended. The penalty referred to is fixed in Section 855 of the Act of 1892, which reads thus: "Any person, persons, or corporation for the violation of or a noncompliance with any of the several provisions of the several sections of this title, when the penalty is not therein specially provided, shall severally forfeit and pay a fine or penalty in the sum of $50 for each and every offense, or shall forfeit and pay the penalties respectively imposed under any of said sections, and shall also be severally liable for the removal, amendment, or abatement of any violations of, or noncompliance with, any requirement under said sections, and shall also be severally liable for the payment of the further penalty of the sum of $50 for any violation of or non-compliance with any regulation, order or special direction issued by said commissioners as authorized under this chapter. Said commissioners may in their discretion pay a portion of a fine or penalty when collected, not to exceed one-half thereof, to an informer."

GOSSIP OF THE TOWN.

This is a portrait of a promising dramatic debutante, Marion Barnwell, of Washington, D. C. Miss Barnwell is a member of a well known Virginia family. She is young and talented. She studied in Percy Winter's dramatic school in Washington, and has acquired some practical experience on the stage. Miss Barnwell will probably appear at Daly's Theatre in a production that is to take place there in February. Next season she is to be a member of Stuart Robson's company.

Manager Fred N. Jencks, of the Du Bois Opera House, Elgin, Ill., has leased the Dundee, Ill., Opera House for three years.

The Silver Creek company are reported to be stranded at Springfield, Mass.

Jule Walters' A Money Order company closed for the season at Bedford, Ind., on Jan. 25.

Rudolph Aronson has paid the fine imposed by the court and so has escaped committal to Ludlow St. Jail for contempt.

The proprietor of the Manhattan Hotel, New Bedford, Mass., secured warrants on Jan. 22 for the arrest of C. H. Prouty, advance agent and Frank Nelson, owner of the Silver Creek Extravaganza company, for attempting to defraud him of $6. The warrants were not served, however, as the matter was settled privately.

Nellie McHenry will produce a new play entitled Hattie Hurry, M. D., at the California Theatre, San Francisco, in March.

The Sawdust Clubs enjoyed a dinner at Taylor's Hotel, Jersey City, last Thursday evening. The bill composed for the event, the work of Milton Robbie, was novel and amusing.

V. M. de Silke has left Trilby and will play the part of Mr. Jacqerson in the Aronson's production of Gentleman Joe at the Bijou.

Abbey and Grau are arranging to send an opera comique company on the road next season.

Walter Jones will, it is reported, star shortly in a burlesque on The Prisoner of Zenda entitled Prisoner and Defender.

James Cody, stage carpenter of The Fatal Card company, met with a painful accident while rehearsing the stage hands at Ford's Theatre, Baltimore, the other day. He sustained a compound fracture of the ankle. He was removed to the Johns Hopkins Hospital, where he is now getting along very well.

Frank Connelly, late business manager of Gladys Wallis' company, has accepted a position to do special work on the Baltimore *Herald*.

Nellie Boggins has been engaged for leads with Joseph Murphy.

Everett King has joined Virginia Johnson's Killarney company.

J. G. Ellis, manager of the Johnstown Pa. Opera House, telegraphed last week that the Sages, hypnotists, did a big business there and gave the funniest show ever seen in the city.

Stella Boniface closed with the Tuxedo company at Montreal.

William Raity, Jr., left New York last week to join Rice's 1492 company in Maine.

Desirable open time. Reaves Grand, Storm City, Ia. Splendid business all season. H. F. Beall, Mgr.

Marie Bates has made a distinct hit as Mrs. Murphy in Cummie Fadden at the Garden Theatre. This is an example of what can be done with a part that is not especially prominent, when it is in the hands of an actress of ability.

J. Aldrich Libbey will join A Trip to Chinatown on April 6, to go with that attraction to San Francisco and thence to Australia. His engagement is also for next season.

W. J. Scully, who has taken the part of Robin Steele, the tramp in A Baggage Check, was recently called upon to play the character part of Isa Cowboy in that piece on five minutes' notice, and made a success in it.

It was erroneously announced last week that "Clara Foltz, a well-known California actress, has retired from the stage and is practising law." Clara Foltz is a lawyer, and has established an office in New York. She never was an actress, but she is the mother of Tella Foltz Toland, who is a member of the profession.

Alida Correlyon, the American actress now with Wilson Barrett in London, is praised by critics of that city for her work as Mercia in The Sign of the Cross.

Sydney Booth has replaced Arthur Forrest in Thomas C. Seabrooke's company.

The part which Rose Coghlan will play in For the Crown is that of the Princess Bariledé. It will be her first appearance in New York this season.

Nixon and Zimmerman, the Philadelphia managers, went to Baltimore the other day to examine the Academy of Music, which they assume charge of next Summer. They took with them an architect and decorator to draft plans and specifications preparatory to renovating and re-modeling the theatre.

Frank C. Zehung, manager of the Funke Opera House, Lincoln, Neb., writes that the Holden Comedy company appeared on June 30 at that theatre for a week, and that at 8:30 on the opening day every seat in the house had been sold.

☞ Always have open time for good attractions. Wire Johnstown Opera House, Pa.

AT THE THEATRES.

Empire.--A Woman's Reason.

Play in three acts by Charles Brookfield and F. C. Philips. Produced Jan. 27.

Stephen D'Acosta	Henry Miller
Algie, Stephen's son	Master Welch
Lord Bletchley	W. H. Crompton
The Rev. Cosmo Pretious	J. E. Dodson
Capt. Crozier	Edgar Davenport
Mr. McGeorge	E. V. Backus
Martin Tutt	George Bryant
James	W. J. Whitman
Lady Bletchley	Genevieve Reynolds
The Hon. Nina Keith	Viola Allen
Agatha Pretious	May Robson
Curtice	Ellen Gail
Leah D'Acosta	Elsie De Wolfe

A Woman's Reason, another English importation, was substituted for Michael and His Lost Angel at the Empire Theatre last evening. The main incidents of the new play bear a striking resemblance to Frou Frou.

It will be recalled that Frou Frou has a selfish old father who compels her to marry a serious business man who cares nothing for the frivolities of "society." She tires of her husband and runs away with a gay deceiver. Then she realizes the disgrace she has brought upon her husband and child, and repents of her folly in sadness, loneliness and tears. The ending of the two plays only differ essentially in the concluding incident. Frou Frou returns home and dies after she has been forgiven. Nina Keith, however, after being forgiven by her husband is supposed to live happy with him ever afterwards.

This happy ending was presumably introduced to cater to the taste and exaction of the average Anglo-Saxon audience, which can seldom be induced to support a modern play with a tragic denouement, unless the principal role be enacted by a star of tragic eminence. But is the denouement of A Woman's Reason logical, moral or artistic?

The Nina Keiths of real life don't always meet with a premature death in consequence of their marital infidelity. They are generally divorced as Nina Keith is after running away with Captain Crozier, but they are not likely to be restored to domestic happiness and social respectability by the husband whose name they have dragged through the mire. It is a possible case, of course, but Nina's contrition for her past does not restore her lost honor, and it is an unwritten law that a fallen woman must forever remain outside the pale of respectable society.

If the husband takes her back and allows her to take charge of their child, he wrongs the child and degrades himself to the level of a social outcast. It is mere sentimentality to applaud his seeming magnanimity. There are only two kinds of women—good and bad. The good would sooner suffer death than prostitution—for once a prostitute always a prostitute.

The theme of the play is ostensibly a dramatic sermon against the marriage market. Nina Keith, in order to save a noble but impoverished house from impending ruin, is sold by her parents, Lord and Lady Bletchley, to Stephen D'Acosta, a young Jew, who is in the city all day making money. The apparent object of the authors, Charles Brookfield and F. C. Philips, was to prove that such a union could only end disastrously. But after allowing Nina to succumb to temptation and elope with a worthless and captivating seducer, they introduce a "come home and all will be forgiven" episode in order to bring the plot to a felicitous conclusion. The natural deduction is that after an unhappy wife has had her fling with a congenial lover, she can return home and start a new matrimonial deal. This hardly argues that mercenary match-making will result disastrously.

The play, apart from its weak denouement, is well constructed, and the characters are drawn with graphic cleverness. Captain Crozier is not the stereotyped stage villain. He is a reproduction from real life, well bred and courteous, but worldly and cynical, and an individual who thinks it no great crime to make love to a pretty woman or even to induce an unhappy wife to elope with him.

Nina is a frivolous, careless, and reckless sort of girl at the outset of the play. After she has been chastened through suffering and sorrow, she awakens to the responsibilities of wifehood and womanhood, which the authors seem to think a woman can assume or discard at her own sweet will.

Other interesting characters include Leah D'Acosta, the good-hearted maiden aunt, who like Louise in Frou-Frou, defies Nina and determines to watch over her brother's child; Lord Bletchley, the selfish, disreputable old man of the world, who is ultimately overwhelmed with the castigating scorn of the despised but noble-hearted D'Acosta, and the Rev. Cosmo Pretious, a canting parson.

The piece was on the whole well cast and ably interpreted. Henry Miller hardly looked the young Jewish business man that D'Acosta is supposed to be. He was simply Henry Miller in a new role with a pleasing voice, a pleasant manner, and a distinguished appearance. There was no attempt on his part at character acting, and yet we know that Mr. Miller proved in Sowing the Wind that he possessed considerable talent in that line of work.

Viola Allen as Nina Keith proved as charming and captivating as ever. Indeed, her enticing personality made it difficult to convince the audience that anything that Nina says or does could be otherwise than the right thing to do under the circumstances. It is evidently within the bounds of deserved tribute to declare that in Viola Allen the manager of the Empire Theatre company has a veritable treasure.

Edgar Davenport, a newcomer at the Empire, personated Captain Crozier, a role which William Faversham is said to have relinquished to him of his own accord. Mr. Davenport certainly did full justice to the part. He had just the cultivated manner and distinguished appearance that is generally associated with a Don Juan of the London drawing-room type. It is to be hoped that Charles Frohman has secured him as a permanent acquisition to his histrionic forces.

J. E. Dodson was simply inimitable as the Rev. Cosmo Pretious. It would be difficult to surpass the quaint and droll character he makes of the canting and somewhat worldly-minded curate.

W. H. Crompton was equally good in his way as Lord Bletchley, and Genevieve Reynolds was acceptable though rather conventional as Lady Bletchley.

May Robson portrayed the part of Agatha Pretious with characteristic and diverting cleverness. Elsie De Wolf as Leah D'Acosta was cast outside of her ordinary line of work, but acquitted herself quite creditably.

The piece is handsomely staged, and nothing has been neglected on the part of the management to make the production a success.

Irving Place.--Sie Wird Gekuesst.

Farce in four acts, by N. von Eschstruth and H. von Andersen.

Botho v. Clausenthal	Bruno Geidner
Adine	Wilhelmine Schluter
Hella	Anna Braga
Hedwig	Anna von Romanowska
Edith v. Lilien	Gusti Forst
Roschen Chasler	Emma Habelmann-Teller
Magnus v. Ysenburg	Max Bira
Axel, Graf Arlsberg	Hubert Reusch
Georg Sanders	Ludolf Senius
Von Stetten	Carl Sick
Von Lettwitz	Julius Strobl
Taulke	Adolf Link
Minna	Josefine Nebauer
Lina	Lina Hanseler
Jean	Emil Otto
Hartmann	William Vollmer

Sie Wird Gekuesst (she gets a kiss), which was presented for the first time in New York at the Irving Place Theatre last Thursday, abounds in diverting incidents of a farcical order—not old fashioned knock about farce, but farce that approaches comedy of the modern school.

The fun starts in a fashionable restaurant in Berlin, where a number of young officers are engaged in animated conversation. Their vivacity and flow of soul is due in a large measure to a liberal imbibing of champagne. One of the officers, Axel von Arlsberg, picks up a lady's lace handkerchief, and in a daredevil spirit makes a bet that he will kiss the fair owner before the expiration of ten days. It turns out that the handkerchief belongs to Frau Adine von Clausenthal, the wife of his colonel, and a lady who has a reputation for prim propriety.

Axel is at first nonplussed on making this discovery, but determines to win his wager just the same. He meets Hella, the Colonel's daughter, at the house of Baroness Hedwig von Lilien. Axel and Hella fall in love with each other at first sight. According he proposes to her and is accepted. The way to winning his bet now seems child's play, but unfortunately Frau von Clausenthal is sternly opposed to kissing, and his hopes seem shattered.

The ten days' time allowance expires on Christmas Eve, and in the last act Axel's friends are chaffing him over his prospective defeat. Just as the clock is about to strike twelve, Axel, in sheer desperation, contrives to kiss his future mother-in-law under the mistletoe, and all ends in hilarious felicity.

Hubert Reusch, who personated Lieutenant Axel, seemed just cut out for the role. In fact the entire cast was well suited to the parts assigned to them.

Anna von Romanowski as Hedwig and Max Bira as Magnus von Ysenburg were exceptionally clever. Capital personations were also offered by Gusti Forst, Rudolf Senius, Bruno Geidner, Wilhelmine Schluter, and their associates.

A new play by Richard Nordmann called Die Ueberzaehligen (The Superfluous Ones) is to be presented at the Irving Place Theatre next Thursday night.

Fifth Avenue.--The Governor of Kentucky.

American play in four acts by Franklyn Fyles. Produced Jan. 21.

William Lee	William H. Crane
Daniel Boone Bingley	Burr McIntosh
Mason Hix	Edwin Arden
Carlisle Kenton	Joseph Wheelock, Jr.
Colonel Henry Clay Bingley	William Boag
Daniel Esbrooke	Percy Brooke
Monte Jones	Lorimer Stoddard
John	E. D. Tyler
Jewel Esbrooke	Anne O'Neill
Betty Bunce	Marion Abbott
Mamie Darrow	Margaret Robinson
Amy Darrow	Anna Robinson
Mrs. Lee	Mrs. Kate Denin Wilson

Mr. Crane's hosts of admirers will be glad to see him in his new role of The Govenor of Kentucky, but they are pretty sure to be disappointed with the play. At the Fifth Avenue Theatre last Tuesday night there was a large and sympathetic audience to greet the comedian. Everyone in the theatre was so obviously anxious to find pleasure in the new play that the chagrin at its negative merits came with ten-fold intensity.

For The Governor of Kentucky is in the highest degree hackneyed. Mr. Fyles, the author, seemes to believe that a mosaic is a master piece. He probably acquired that theory from his collaborator in The Girl I Left Behind Me. There is, however, great difference between a well-arranged mosaic and a clumsy one.

In Act 1 Governor Lee, of Kentucky, is pestered by a blackguard to accept a bribe for signing a railroad bill. In Act 2 the Governor's aged secretary is in the act of forging the Governor's signature to obtain a large sum of money, when he falls stricken with vertigo. The villain, who happens in opportunely, accomplishes the forgery. In Act 3 the Governor resigns from office to shield the secretary, whose daughter he loves. In Act 4 the villain is quietly and comfortably gotten rid of. There are the customary pairing-offs of the good people of the play, and the Governor, whose resignation had never been handed in, continues to reign over the commonwealth of the State.

This, in brief, is the story. It proved so bald and lacking in subtlety that it aroused little interest and sympathy. Complexity of plot is, to be sure, not the highest possible merit in play-writing, but in this piece of Mr. Fyles' poverty of invention is woful. Both the motive and treatment are thin as tissue.

Moreover the attempt at local color is as crudely futile as in some of the recent cheap melodramas labeled "American." Mr. Fyles makes his characters speak the Southern dialect, and there are frequent allusions to poker, Kentucky whiskey and horses. At the Governor's ball, in the second act, an illicit distiller comes among the guests wearing his trousers tucked in cowhide boots and beseeching every one to take a nip of his moonshining product. Caricature could certainly not be carried further.

The acting was infinitely better than the play. Mr. Crane as the Governor gives vitality to a character that has none. William Lee, the bluff and brusque politician, has had his prototype in scores of better plays. Mr. Crane enacts him with all his homely, rugged force. It is interesting to see with what admirable tact the comedian carries scenes that in themselves are dull and trivial. Mr. Crane keeps up a perpetual shimmer of quiet by-play, and is, at all times, interesting and convincing.

In the role of the illicit whiskey distiller, Burr McIntosh woke the audience to warm and hearty applause. He furnished a striking instance of how much a good actor can accomplish with poor material. Mr. McIntosh's chief charm is his manly, genuine individuality.

Edwin Arden was equally successful as the blackguard lobbyist. He came upon the stage in the make-up of Kit, the Arkansas Traveler, but it did not take him long to live down the unfavorable impression created by this extravagant guise. He acted with quiet intensity throughout. No one could have been more restrained and at the same time more effective. The characterization may be commended as a remarkable one.

Anne O'Neil played the tempted secretary's daughter sincerely and gracefully. A courtly old Kentuckian was humorously elaborated by William Boag, and the companion portrait of a high spirited, horsey female was set forth by Marion Abbott with charming refinement.

Anna Robinson and her sister lent life and loveliness to the stage pictures as almost indistinguishable twins. The others of the cast were excellent in their respective tastes. The production was a careful one, the scenery being picturesquely effective.

At the end of the second act, Mr. Crane was called out for a speech. He said a good word for American plays and playwrights.

There was frequent applause during the evening, and often it had a hearty ring. But the enthusiasm was never at fever heat.

Empire.--The Game of Three.

Comedy drama in one act by Alexander H. Laidlaw, Jr.

Captain William Hardy	Tom Hadaway
Elizabeth Shoreham	Charlotte Boland
Venus	Florence Wilburham

The Awakening.

Dramatic sketch in one act by Beatrice Sturges.

Madge Carew	Lucile Nunn
Richard Grey	Herbert Flansburgh
Vinia	Ruth Ward

A Rainy Day.

Comedy in one act by Frances E. Johnson.

Mrs. De Chry	Sara MacLaren
Mrs. Trimmer	Jeanette Brothers
Sylvia Seaton	Britta Marti
Georgie Foster	Elizabeth Woodson
Fanny Taylor	Jane Harwar
Sarah	Helen Keating
Jack Granger	Charles G. Stevens

The first exhibition performance of the season of the Empire Theatre Dramatic School was given last Thursday afternoon before a large audience. The school is under the direction of Nelson Wheatcroft. His assistants are Adelaide Plympton, E. V. Backus, Alfred Fisher, and Victor Harris.

None of the three little plays presented had ever been acted before. The Game of Three told the story of an old salt in love with a waif whom he had rescued from the sea and reared from childhood. The girl has a younger lover, and when the old man realizes the hopelessness of his passion, he turns the house over to the couple and departs, giving them his blessing. Florence Wilburham was graceful and pleasing as the waif, and the two character parts of the old sailor and a scheming spinster were creditably enacted by Mr. Hadaway and Miss Boland.

The Awakening, which proved decidedly the best of the three plays produced, is from the pen of Beatrice Sturges. Here again the motive was true love nipped in the bud. A young girl of sweet ingenuous nature loves a married man, when she discovers that she has no right to love him, she sends him back to his wife, who has just given birth to a child. Miss Nunn, who played the trying role of the unfortunate girl, is sure to develop into an admirable actress. Her performance was easy, natural and sincere. The lover of Mr. Flansburgh was stiff but forceful. Ruth Ward's old colored woman had plenty of spirit and humor.

The concluding play, A Rainy Day, was a bright bit of frivolity. Miss Harwar's acting as an up-to-date girl had plenty of good points. She was delightfully vivacious. The others in the cast all scored individual successes.

Star Theatre.--Shaun Rhue.

The Star Theatre, which has passed into the hands of the enterprising Walter Sanford, held an immense audience last night. Joseph Murphy in his time-honored Irish play, Shaun Rhue, was the attraction. To judge from the enthusiasm of the audience last night and the keen interest excited by the many lively scenes, Shaun Rhue is as attractive to day as it was in the early 'seventies. Certainly age cannot wither or custom stale the infinite variety of Mr. Murphy's impersonation of the peasant hero.

Larry Donovan, as portrayed by him, is a hearty, masculine, human type of Irishman; the same lovable type, in fact, that Lover, Lever, Carleton, and the other Irish novelists have taken such pride in exploiting.

Mr. Murphy has been appearing in this play for many consecutive years, yet his work last night was as carefully finished and as effective as ever. In the churchyard scene, he moved his hearers to the most sympathetic applause by his singing of the familiar "Handful of Earth."

The supporting company was entirely competent. W. T. Sheehan as Lawyer Waddy gave an inimitable character study of a nervous, irritable little attorney.

Next week, Mr. Murphy will appear as Dan O'Hara in The Kerry Gow. The longevity of these plays is due wholly to the actor's admirable art.

Grand.--Primrose and West's Minstrels.

After a successful tour through the western and eastern sections of the country, Primrose and West's company of black and white minstrel entertainers and variety performers have returned to New York, and at the Grand Opera House last night appeared before an audience which was as pleased as it was large.

The organization contains about seventy members, most of whom are of first-class ability and reputation. The work of George H. Primrose and W. H. West is alone worth the price of admission.

Among the pleasing features of the performance are the singing of the Dorian Quartette, the patriotic songs and choruses, the Botanical Evolutions, the Eccentric Musical Trio, and the Vanishing Grenadiers. Of those who furnished the food for the evening's laughter, George H. Primrose, George Wilson, and Jimmy Wall were particularly good, their jokes being thoroughly appreciated.

Of the vocalists whose songs seem to give satisfaction, Alex. Cameron, W. H. Windom, and A. N. Hulme, are particularly worthy of praise.

Sanford's.--Shaft No. 2.

Shaft No. 2, a popular melodrama, that has been seen in New York frequently, opened at Sanford's Theatre last night for a week's stay. It is a strong play full of sensational episodes and brisk action, which never fails to rouse an audience to enthusiasm.

Mr. Litt, under whose management the play is presented, provides a capable company and mounts the piece adequately.

Frank Losee gives a strong, telling personation of Jim Rathburn, the hero, and carries his audience with him throughout. Good support is afforded by Ben D. Deane, J. E. Gilbert, W. Murphy, G. W. Robeling, Carrie Elberts, Lizzie Creese, and Marion Elmore.

The electrical effects introduced are furnished by J. Carl Mayerhofer, and add very materially to the play.

At Other Houses.

DALY'S.—The Countess Gucki is announced for production this (Tuesday) evening.

HERALD SQUARE.—The Heart of Maryland is rushing along on its career of box-office prosperity.

BIJOU.—Gentleman Joe is to have another trial here. Rudolph Aronson will produce the piece on Thursday evening, with James T. Powers in the title role.

GARRICK.—Stuart Robson will close his engagement in Mrs. Ponderbury's Past next Saturday night.

OLYMPIA.—Theresa Vaughn, Fay Templeton, Yvette Violette, Mamie Cahill, Irene Perry, Walter Jones, Arthur Dunn, Charles Bigelow, and other clever performers are in scintillating evidence in Rice's popular burlesque, Excelsior, Jr.

PEOPLE'S.—Down on the Suwanee River, which is at this house, is a production of the farcical comedy order and delineates the characteristics of the negro in savagery and civilization. It is a production with well known comedians, singers, dancers and specialty artists. The first act is a satire on savage life in Africa, the second presents humorous features of slavery days in the Sunny South, and the third is a skit on the end of the century negro in Thompson Street. The company appearing in this piece numbers fifty.

ACADEMY OF MUSIC.—The Sporting Duchess is now in the twenty-fourth week of its run, and is still drawing large houses.

PALMER'S.—John Drew's character in The Squire of Dames at Palmer's is described as a "fin-de-siecle knight errant who goes around preventing pretty maids and matrons, especially the latter, from making fools of themselves." Mr. Drew's engagement at Palmer's will end a week from next Saturday.

BROADWAY.—The run of An Artist's Model is drawing to a close at this house.

GARDEN.—Chimmie Fadden appears to have established itself in popular favor. Charles H. Hopper, who appears in the title-role, is ably supported by Marie Bates as Mrs. Murphy, and George Nash as Paul.

LYCEUM.—The Benefit of the Doubt is the current attraction.

CASINO.—This is the last week of The Wizard of the Nile. The Lady Slavey is to receive its first New York production next Monday night.

ABBEY'S.—Sarah Bernhardt's repertoire this week includes Camille, Adrienne Lecouvreur, and Fedora.

FOURTEENTH STREET.—Among the songs that Chauncey Olcott sings in Mavourneen are "Plain Molly O," "The Auld Countrie," "The Little Christmas Tree," "Mavourneen," and "She and I Together."

HOYT'S.—A Black Sheep is drawing crowded houses.

HARLEM OPERA HOUSE.—Madame Sans Gene, Sardou's successful and brilliant comedy of the Napoleonic era, was presented at the Harlem Opera House last night. Kathryn Kidder gave her original and delightful personation of the

title-role, and Augustus Cook was again seen as Napoleon. The supporting company is strong, and the scenery, costumes and stage appointments were handsome and elaborate. Next week, Stuart Robson.

COLUMBUS.—In Sight of St. Paul's, the sensational melodrama by Sutton Vane, is the attraction here this week. Emily Rigl still plays the leading role. Next week, The Cotton King.

BROOKLYN THEATRES.

Montauk.—Hansel and Gretel.

Humperdinck's fairy opera, Hansel and Gretel, was splendidly presented here on Monday evening by the company which recently produced the piece in New York. A large audience was captivated by the pretty scenery, the music and the mechanical effects. The scene in which the angels are seen ascending and descending the illuminated stairway aroused the greatest enthusiasm. Next week, Julia Marlowe-Taber and Robert Taber will play their repertoire.

Park.—The County Fair.

Neil Burgess began his road tour here on Monday evening under the most favorable circumstances. A big audience enjoyed his performance of Abigail Prue to the utmost, and the horse race scene of course brought down the house. The production was the same as in New York, and every detail was carefully looked after. Next week Rhea will present Nell Gwynne.

Columbia.—The Fatal Card.

The Fatal Card, which was very successful here last season, was presented before a large audience on Monday evening by one of Charles Frohman's companies. The scenery and effects were the same as before and the company proved themselves entirely competent to do the strong play justice. Among those who were particularly good may be mentioned George Alison, Edwin Holt, Henry Herman, Bruce McRae, Joseph Brennan, Giles Shine, Lavinia Shannon, Adrienne Dairolles, May E. Woods and Arita Rothe.

Grand.—The Lost Paradise.

William Morris and an excellent company, including Etta Hawkins, pleased a large audience on Monday evening in The Lost Paradise. The Grand will probably be packed all the week, as Mr. Morris is a great favorite in Brooklyn.

American.—Faust.

The old Novelty under a new name, and newly decorated and furnished, opened its doors last night for the first time this season. Joseph Callahan's production of Faust, which has the distinction of being the initial attraction at the American, as the house is now called, attracted a large and enthusiastic audience. The play is elaborately mounted.

Amphion.—A Social Highwayman.

A strong attraction will hold the boards at the Amphion this week. The Holland Brothers, E. M. and Joseph, will present to the theatregoers of the Eastern District for the first time to-night (Tuesday) A Social Highwayman, which scored a big hit in New York earlier in the season. Special scenery has been forwarded for the presentation of the piece at this theatre, as the play is to be put on for a run at the Garrick at the close of its Brooklyn engagement. But few changes will be made in the original cast. The Hollands, who are very popular, should fill in a big week. Next week, Neil Burgess in The County Fair.

Notes.

George H. Prentiss, Alexander E. Orr, W. Carey Sanger, Henry M. Sheldon, and James H. Betts have been elected directors of the Academy of Music. The receipts of the Academy for 1895, were $27,984.49, and the expenses $16,486.97.

S. Leschziner has submitted a plan to the trustees of the Brooklyn Bridge for utilizing the space under the tracks beyond the Bridge terminal. He proposes to have a concert hall, lecture hall and cafe built in the space, which is 570x120 feet. The structure would cost about $60,000, and Mr. Leschziner will rent it when it is completed.

Frank Bush in Girl Wanted is the attraction for the week at the Bijou.

A stock company now holds sway at the Lee Avenue Academy, the opening bill, A Celebrated Case, being greeted by a good sized and friendly audience. Many capable people are in the cast, including Hardy Clifton, Harry Driscoll, Nadge Doree, Florence Gerard, and Sadie Stringham.

Sidney Ellis' picturesque melodrama, Bonnie Scotland, is at the Empire this week.

Hoboken.—Lyric.

A Bowery Girl played to good houses during the first part of last week. The New Boy followed on Thursday, playing to crowded houses and enthusiastic audiences. Weber's Olympia Burlesque opened last night to excellent business. Conreid's German stock company will present Der Farbser Tangenichts on Wednesday night. The rest of the week will be devoted to The Kodak, presented by the Noss Jollities company.

MARGARET MATHER TO STAR AGAIN.

Margaret Mather (Mrs. Pabst) has been in New York for several days with a view to making arrangements to return to the stage, which she left when she married Mr. Pabst, of Milwaukee several years ago.

It was rumored last night that Miss Mather has entered into arrangements with T. Henry French to assume her management and that she will play a short season of two months the coming Spring, preliminary to an extended tour next season.

Upon investigation THE MIRROR learned that the rumor was well founded.

Miss Mather, as formerly, will appear in Shakespearean and other standard plays.

MR. FRENCH TO MANAGE MISS RUSSELL.

It was announced a few days ago that Abbey, Schoeffel and Grau were not to be Lillian Russell's managers next season. Yesterday Miss Russell decided to enter into an agreement with T. Henry French by which he will control her services during 1896-97.

The contracts are not yet signed, but they will be drawn at once. All the preliminaries have been agreed upon by Miss Russell and Mr. French.

It is not yet definitely decided in what operas Miss Russell will appear, but Mr. French told THE MIRROR yesterday that he had a big production in view for her opening at the Broadway Theatre on Jan. 4, 1897.

When Miss Russell was under Mr. French's management several years ago her profits were larger than during any period before or since in her career. The season that she appeared in La Cigale at the Garden Theatre under his direction the net profits were $150,000. This augurs well for the return of this star to her former manager.

A NEW DEPARTURE.

Neil Burgess, who began his farewell road tour on Monday night at the Park Theatre, Brooklyn, as Abigail Prue in The County Fair, has discontinued the pass system. It is a nefarious system at best, and long since exceeded the limits originally set for it.

From managers everywhere comes the complaint that during the past two years of financial depression the "deadhead" fraternity has multiplied so enormously that now at least one third of the seats in theatres are occupied by persons who, upon one pretext or another, have become possessed of the magic slip of paper insuring free entrance, the result being that the box-office receipts have fallen considerably below low-water mark.

In fact, the public has become so proficient in the knowledge of the customs and devices employed by managers that it anticipates many managerial moves. For example, the public is fully aware that if the box-office sale of tickets of any theatre indicates a "poor house" the manager immediately "discreetly places" complimentary punched tickets to insure a respectable looking house, and, knowing this, the public of the present day, instead of purchasing tickets, calmly waits for the free passes, which sooner or later are pretty likely to come.

Mr. Burgess claims that managers themselves are more or less to blame for employing a device intended to deceive, producing results that have reacted disastrously and constituting one of the reasons for poor returns throughout the country.

It is not probable that the practice will be abolished without a struggle for the average human creature is too anxious to get something for nothing to permit that; but any person who possesses the courage to take the initial step in the reform movement should be supported to the utmost both by press and public, while the movement itself should receive the hearty endorsement of every right-minded citizen.

THE DOCTOR PRODUCED.

Manager Edwin P. Hilton opened his season of The Doctor with the well-known comedian, John J. Burke, as the star feature, supported by a good company, at New Rochelle on Jan. 25, and is said to have scored an emphatic success.

Manager Martineau, of the local theatre, says he has never seen a better first performance anywhere or by any company, and he predicts that this attraction will make money.

Mr. Hilton has booked some excellent dates this Spring in the largest cities, and the indications are that his venture will prosper.

AN ABSURD RUMOR.

Some of the out-of-town papers have been industriously circulating a paragraph to the effect that James Lewis was about to leave Augustin Daly.

"The report is absolutely without foundation," said Manager Dorney yesterday. "Mr. Lewis' contract with Mr. Daly will not expire for another year, and when it does another contract will probably be signed. Mr. Lewis and Mr. Daly have already signed ten contracts together."

THE TWO ESCUTCHEONS.

Sydney Rosenfeld has secured from Augustin Daly the right to The Two Escutcheons for the road, and is organizing a strong company for the comedy. As told in THE MIRROR, The Two Escutcheons was a pronounced success at Daly's Theatre, and Mr. Rosenfeld is to be congratulated on his possession of the play. The tour is being booked by McConnell's Exchange.

M'PHELIM IMPROVING.

F. J. McPhelim, of the Chicago *Tribune*, who recently entered Bellevue Hospital seriously ill, is convalescent. Mr. McPhelim says to THE MIRROR: "Hearing that appeals for money have been made, in my behalf, to members of the profession, I wish to say that none have been authorized by me, and I hope no further attention will be given them."

JULIUS CAESAR AT THE BROADWAY.

T. H. French said last night that following the Bostonians on March 9 there would be a grand spectacular production of Julius Cæsar at the Broadway Theatre.

George C. Miln, the ex-clergyman of Chicago who has starred as an actor in Australia and other foreign countries, will be the chief figure.

Mr. Miln is now in the city.

MR. CURTIS IS OPTIMISTIC.

M. B. Curtis is still hopeful of getting the best of the Aronsons in the Gentleman Joe matter. He said yesterday to a MIRROR man: "The case comes up before Judge Lacombe in the United States Court for a new hearing on Friday, and I have hopes that I may still be able to do the piece. I have no definite plans in case I fail."

ODETTE TYLER TAKEN ILL.

A telegram received yesterday from Baltimore states that Odette Tyler, who was with the Frohman Gay Parisians company in that city, was taken seriously ill with hemorrhage of the lungs while playing, and was removed from the theatre to her hotel in a critical condition.

FOR THE CROWN.

The production of For the Crown at Palmer's Theatre on Feb. 11 by Edward Vroom will be on a scale like that of its presentation at the Odeon Theatre, Paris, early last year. In fact, the production is aimed to be a duplicate of the one in Paris as to scenery, accessories, costumes, etc.

The action of the drama occurs in or near a fortified town in the Balkan Mountains toward the close of the fifteenth century. It is an independent kingdom, but its freedom is only secured by a constant struggle against the Turks, and its safety depends on a system of beacon warnings arranged by its greatest soldier, Michel Brancomir, father of the youthful hero, Constantin. A month before the opening of the play the King of the Balkans had died. Michel expects to be elected king, but the people chose an aged bishop. Michel's second wife, Bazilide, who has entered into secret negotiations with the Turks, induces him to promise to betray his country to the Ottoman, who will then permit him to reign as tributary king. Constantin learns of his father's intention, and in the struggle between filial respect and love of country lies the superb passion of the drama.

The four scenes are: The battlements and parade ground of a Balkan town, with a view of the Danube and the snow-crowned Balkan Mountains in the distance. This will be painted by John H. Young. The interior of Michel's castle, an apartment strongly Byzantine in style, painted by Richard Marston; the Trajan Arch and mountain pass, a moonlight scene by Homer Emmons, and a public square in Viddin, by Richard Marston.

Mr. Vroom has been fortunate in securing a number of prominent players for the cast. They include Charles Kent, Charles Craig, John A. Lane, Olive West, Benjamin Horning, Harry Allen and F. M. Paget.

The part of Constantin will be assumed by Mr. Vroom.

It is understood that the means to make this production have been furnished Mr. Vroom by one hundred gentlemen, who are willing to extend to the higher drama the same support they give to the opera. Mr. Vroom is, however, deeply sensible that success does not depend upon the patronage of any one class. He has entered the field of management with a determination to secure the best plays he can and to present them in the best possible manner. Julian Magnus will be Mr. Vroom's business manager.

THE COLLEEN BAWN REVIVED.

Simultaneously with Aubrey Boucicault's revival of The Colleen Bawn in Boston comes a resurrection of the play in London with Agnes Robertson in the cast. The play was done last Saturday night at the Princess' Theatre, and the once beautiful Eily O'Connor of the original production appeared as Mrs. Cregan. A son of William Terriss played Hardress Cregan, Agnes Hewitt was the Anne Chute, and Richard Purdon was the Myles-na-Coppaleen.

The New York *Herald*, in an amusingly inaccurate cablegram last Sunday, refers to the original cast of the play at Laura Keene's in 1860 as containing Sothern as Hardress Cregan, Couldock as Danny Mann, and Peters as Father Tom. The first Hardress Cregan was Henry F. Daly, and he is still alive. The first Danny Mann was Charles Wheatleigh, who died in harness last year at Daly's Theatre. The first Father Tom was Dan W. Lesson.

Of the original cast, the survivors are: Henry F. Daly, Agnes Robertson, Madame Ponisi, who played Mrs. Cregan, and Milnes Levick, who played the small part of Hyland Creagh.

UNDER THE BLACK FLAG.

The Callicotte Comedy company is still pirating Trilby in Texas.

H. P. Meldon, manager of Ethel Tucker, in denial of a statement that the Ethel Tucker company was pirating La Belle Marie in Canada, writes that Miss Tucker has not played in Canada this season and does not intend to play there. Possibly some one is pirating Miss Tucker's name and fame in the Dominion.

Holden Brothers, who are paying royalty on Dangers of a Great City, were unable to present the piece either at Galena or Dixon, Ill., as it had been pirated in those towns recently by the KinKinzie company and Compston's Players, a pirate organization managed by Guenther and Hallenbeck. Managers are warned not to allow any production of Dangers of a Great City unless authorized by Doré Davidson or Howard and Doyle.

The Lyons Comedy company are pirating Trilby in Indiana.

The Hertzell and Wilson company are pirating Jane, Mixed Pickles, The Danites, and Pawn Ticket 210. Last week they were in Oakland, Ind., and this week they play Mt. Carmel, Ill. Fairfield is their next date. The managers' full names are Jeremiah Hertzell and Henry E. Wilson.

GOSSIP.

John J. Lehman, of the Union and Advertiser Show Printing Company of Rochester, was in town last week.

Charles G. Allen has succeeded William Sherwood in advance of the Charles T. Ellis company. Manager Archie Ellis has cancelled all his one night stands and the company will resume the tour, opening in Chicago on February 9.

Manager M. Reis, of the Wagner and Reis circuits, has returned to town.

S. Ossoski telegraphs from Hornellsville last week that Ethel Tucker opened there last Tuesday night to S. R. O. and closed on Saturday night to the largest audience ever in the Shattuck Opera House.

Iola Pomeroy, who has lately been starring in Little Hurricane and other plays, has joined the Paradise Alley company and will be seen in the part of Shavins.

Carlton Wells, this season with Madame Rhea, playing Talleyrand in Josephine and Jeffreys in Nell Gwynne, has enjoyed many social attentions while on the tour of Canada. In Montreal he was the guest of the Victoria Rifles and received from them the crest and cipher of the regiment as a souvenir. In Ottawa, Mr. Wells was entertained by the Countess of Aberdeen.

Florence Gerald has been engaged as leading woman for the stock company at the Lee Avenue Theatre, Brooklyn.

Teddy Webb has succeeded Joseph Smith as leading man with the Gonzalez Opera company.

Louise Muller is ill at the home of her mother, 450 Columbus Avenue.

Walter Perkins is not the manager of the All the Comforts of Home company, as has been stated. Mr. Perkins will soon arrive in New York.

Charles Frohman's Masqueraders company will close at Wilkesbarre, Pa., on Saturday night.

Charles Kent has had an offer from A. M. Palmer to play Svengali in Australia during the coming engagement there of his Trilby company. Owing to his engagement with Edward Vroom to appear in For the Crown, Mr. Kent was obliged to decline it.

Kohl and Middleton, the Chicago museum managers, are said to be negotiating for the purchase of Koster and Bial's music hall.

Sol G. Frost, a Brooklyn amateur, had his arm broken last week in a performance of Turned Up. Although suffering severe pain, he finished his part with his arm in a sling.

Frederick Warde is preparing for a production of King Lear. He has never done the play, although he has been studying the character for some years.

During the progress of a Catholic fair at the Opera House at Farley, a village twenty-three miles west of Dubuque, Ia., a fire broke out and a panic ensued. The entire block occupied by the theatre and its offices was burned to the ground.

Minnie Luckstone, of The Old Homestead company, was quietly married at the residence of her parents in this city on Sunday, Jan. 12, to Dr. Harold Townsend Prentiss, of Holyoke, Mass.

Edward Ellis and Alf Hampton, of A Batch of Blunders company, had a narrow escape from death in Sistersville, W. Va., last week. They were walking on the Ohio Railroad's trestle just beyond the town when a train bore down upon them at full speed. They started to run to the end of the trestle but finding they could not reach it in time, they hung from the cross ties. Both men say they suffered untold agony. When they came back to town and told the company of their escape, they were still suffering from fright.

A Woman of War by General Felix Agnus and M. Louise Malloy, of the Baltimore *American*, which received its first production at Albaugh's Lyceum, Baltimore, will go on tour for the rest of the season under the direction of William DeShetley. Time has been secured in first-class houses and the company will go out thoroughly equipped with elaborate costumes, stage settings, lithograph printing, etc. The scene of the play is located around Port Hudson, and the drama is founded upon facts that occurred during that memorable siege. The sympathy throughout the story runs to a young Southern heroine.

Clifford Dempsey has engaged for his The Arm of the Law company the following: Maud Granger, Carrie Rose, Grace Sherwood, Mrs. Charles Gilbert, Little Vera Gilbert, William O'Dale, the rider, Nestor Lennon, W. T. Doyle, Thomas A. Russell, Logan Paul, Frank Gilpin, Harry Clarke, and Walter Macnichol.

A notable list of actors will go into the cast of The Last Stroke, I. N. Morris' new Cuban play, which Manager Litt will produce on Feb. 23 in St. Paul. Some of those engaged are Frederic De Belleville, John T. Sullivan, Otis Turner, Edgar Forrest, Joseph Kilgore, Ada Dwyer, and Madeline Lack. The scenery is on an elaborate scale, and is being done by Homer Emens and Joseph Hart. The play will be rehearsed by R. A. Roberts.

Nestor Lennon, in lieu of playing the leading part with The Midnight Message, will play the leading role in The Arm of the Law. He quickly follows by playing with Miss Galland the parts of Romeo and Claude Melnotte.

Henry Greenwall and Albert Weis, President and General Manager respectively of the Greenwall Theatrical Circuit company, will arrive in New York on Thursday of next week, leaving New Orleans for this city on Feb. 4. The object of their visit is to consider several important enterprises which will no doubt reach the knowledge of the theatrical world in a short time. While here they will, as usual, make their headquarters at the American Theatrical Exchange.

Lawrence Earl Atkinson says that he was not discharged from A Cracker Jack company. On the contrary, he asserts, Manager Fox desired to retain his services till the end of the season.

Willa Holt, a pupil of F. F. Mackay, will make her debut in Atlanta next Monday as a professional reader.

Sidney Woollett's second recital was given in the Lyceum Theatre last Thursday. His next recital takes place this afternoon.

Harry E. Freund has changed the title of *Freund's Musical Weekly* to *The Musical Age*. Under the new name the paper has been enlarged and improved in every respect. It covers the field completely.

The Castle Square Opera company continues to enhance its artistic reputation and to play to large business. This the thirty-ninth consecutive week of its season. The organization is composed of versatile and capable artists, the operas are excellently produced and Manager Rose is to be congratulated on an achievement that is unique in the annals of Boston amusements.

Mrs. Selby Tapsfield, after a short visit to her husband, who is with A Green Goods Man, rejoined Arthur C. Sidman's A Summer Shower company for the rest of the season.

Little Miss Nugget company is made up of Harry S. Mitchell, manager; Tracy Maguire, agent; Professor Charles Eisenhut, leader; Herbert Cawthorne, Charles A. Loder, Wiley Hamilton, Eugene Reed, Carn Bailey, A. E. Cuneo, George Bradley, Leola Mitchell, Susie Forrester, Dolly Devine and Tillie Fisher.

W. L. Buchanan, manager of A Thoroughbred, says that attraction is doing a good business. H. K. Betts closed with the company at Youngstown, O., and George C. Denton played the part of Willie Green acceptably on short notice, and will remain in the part.

Owing to the success of Mildred Howard's Trilby specialty at the Howard Atheneum, Boston, recently, she is playing a return engagement there this week.

Major John E. Burk, for many years the leading exponent of the manual of arms and lightning drill exhibitor, who has appeared in all parts of the world, and William West, who has been with Harrigan for twenty years, as comedian and specialist, have formed a partnership. They will introduce a novel vaudeville act, opening at Keith's at an early date.

The Ruby La Fayette company is made up of the following people: T. J. Lewis, Ben Mitchell, Harry Hilton, Walter Maurice, Dan Curran, Clara Manvers, Phyllis Chevalier, Marie Diaz and Ruby La Fayette. The attraction is under the direction of Aug. S. Guillot, with Stanley Wardle in advance. J. P. Curran is business manager, Edward Curran runs the stage and A. H. Knapp is master mechanist. The company is said to be doing an excellent business.

The newest juvenile waltz song and refrain is by Walter F. Mahin of Des Moines, Ia., entitled "Why Don't You Lean on Me." To professionals inclosing programme and fifteen cents Mr. Mahin will forward song and orchestration.

Anyone who can help have parts to fill for a strong comedy, address [illegible]

A THEATRE TREASURER FOR 22 YEARS.

There is no person connected with a theatre on whom the public is more dependent than the man who stands in the box office and sells the tickets. A buyer of seats is wholly at his mercy: he can be polite or churlish as he pleases. He is fully conscious of the autocracy of his position, and if he be of an arrogant disposition he is pretty sure to take advantage of his post of trust to show his supreme self importance.

Too often, one must confess, is the man in the box-office of a disobliging, supercilious nature. He imagines that he has been placed in this position of authority solely to ventilate his talent for cynicism. Even men of amiable and genial nature, when assigned to the task of selling tickets, speedily become sour and cynical.

Pleasant it is, therefore, to go to a theatre and buy one's seats of a man who does not let the responsibility of his office quench his spirit of geniality and politeness.

James H. J. Scullion, the treasurer of the Star Theatre, has sold tickets longer than any other man in New York city. For twenty-two years he has presided over the box office of the Star, identifying himself with the place and winning the respect and friendship of its patrons.

When Mr. Scullion began his duties at the theatre, Lester Wallack was the lessee and manager, and the house was known as Wallack's. A thousand pleasant memories cling to the place, for it was here that The Shaughraun and other memorable plays were born. An old theatregoer entering the lobby of the Star cannot but feel a thrill of sadness. As Massinger said of the stones of ancient ruins, so one may say of the floors of the Star:

> We cannot tread upon them but we set
> Our foot upon some sacred history.

And of all the familiar figures that one identifies with the old Wallack days, this man in the box-office is the only one to remain.

"Yes," said Mr. Scullion to a MIRROR reporter, "I have worked in the box-office of this theatre for twenty-two years—1874 1896. Long time, isn't it? When I came here The Shaughraun was just going to be put on. That play, as you know, made more money than any other ever produced in this country. The Senator ranked next, but the scale of prices was not as high. The receipts for Thanksgiving matinee during the first year of The Shaughraun were exactly $2,550.50. I went around behind to Boucicault with the box-office statement, and we all imagined he would be gratified. He only said coldly, 'Is that all we've made? Are you sure the receipts are not bigger?'

"In those days the box office was open only from 9 in the morning till 4 in the afternoon. One dollar was charged for admission and a gallery ticket cost fifty cents. People who had never been to the theatre in their lives before came to see The Shaughraun. At the gallery door they actually fought to get in. The doorkeeper could not stop to drop the tickets in the box. He would grab them and throw them on floor. The play was produced at the time of the Fenian excitement, when the attack was made upon the van at Manchester and when Clerkenwell Prison was shattered by a bomb. But the play was so human and delightful that people flocked to see it, irrespective of national and political prejudices.

"Boucicault was a lion and a god in those days. He had money to burn and he burnt it with a flare and a glare. I saw a good deal of him at that time and later, too, when he was broken in health and fortune. W. R. Floyd and he were the bitterest enemies. Floyd was the stage manager and an excellent actor of foppish young men. Dolly Spanker was his best performance. Well, he and Boucicault hated each other so heartily that they grasped at any pretext for a quarrel. At one time, Boucicault wrote a piece for Wallack's called Clarissa Harlowe. On the programme was printed a short note by Boucicault which attracted a great deal of attention. Let me find my scrapbook and I'll show it to you. Here it is now, word for word:

> The dust of the library had gathered on the fourth volume of Clarissa Harlowe when in 1814 the distinguished Paris journalist, Jules Janin, discovered so much beauty in the story that he withdrew this romantic narrative from obscurity to present it to the French people. He found it necessary, however, not only to reduce its extreme length, but to modify its language and introduce many incidents and characters. Let this precept serve as the playwright's excuse for the alterations and additions which will be found in the dramatic work now presented to the American public. There are some departures from Richardson's design, but in them his spirit has been followed and his tendency toward sentiment imitated as far as I am capable. His theme is full of tears, a subject composed as it were in a minor key. It is one into which the lights of comedy could not be introduced without extreme care. It is hoped that nothing in this dramatic cabinet picture will be found unworthy of the original narrative.

"'All the New York papers had something to say about this note, and it attracted a good deal of attention. The *Herald* said it was better than anything in the play, though it contained one bad grammatical break — 'as far as I am capable' for 'so far as I am capable.' Now that was a small thing to find fault with, and Wallack told Boucicault not to pay any attention to it. But Dion saw a chance to pick a quarrel with Floyd, so he pretended to get very angry. He told the *Herald* that their correction was quite right but that he was not responsible for the error. He had given the programme copy to Floyd, and the ignoramus had tampered with it. Floyd, in turn, got mad as a bull, as he hadn't had anything to do with it. Again Wallack tried to throw oil upon the troubled waters but the storm kept on raging. At last Floyd came to me and said: 'Jim, you've got to hunt up the original copy of that notice,' and after two days' time I found it. There, in Boucicault's own handwriting, was the grammatical error pointed out by the *Herald*. Floyd was chuckling with exultation when Wallack called Boucicault into the office and confronted him with the copy. 'There, Dion. There's the damned insignificant little scrap of paper that you've been kicking up all this row about.' Boucicault picked up the paper very coolly and looked at it. We were boiling but he was like an icicle. All he said was, 'I never wrote it.' Wallack and Floyd gasped for breath. 'What!' they shouted. 'No, I never wrote it,' he answered calmly. 'But there it is in your own handwriting,' yelled Floyd, excitedly. 'I never wrote it,' said Boucicault again, and after looking Floyd and Wallack squarely in the eye, he walked leisurely out. They collapsed. 'Of all the——' began Floyd, but his feelings were too strong for words, and he dropped back into a chair.

"Another time after that Boucicault and Agnes Robertson were to open in The Colleen Bawn. Floyd and Boucicault had a dispute about the way the cave scene should be set, and as the advance sale was light Dion thought it quite the occasion to refuse to appear. So at rehearsal he suddenly fell down on the stage in a pretended attack of vertigo. Everyone knew he was shamming, so he got small sympathy. In the afternoon Mr. Wallack sent me up to his house at 16 West Fifteenth Street to inquire into his condition. He refused to see me, and sent his secretary out with the message that he was dangerously ill. I expressed my solicitude, and was about to leave when Boucicault, pressed by curiosity, came into the room with a Turkish towel wrapped round his head. 'What are you going to change the bill to?' he asked. 'Oh, we're not going to change the bill at all, Mr. Boucicault,' I answered. 'Indeed,' he said, frowning. 'And who is going to play Myles, I shou'd like to know, if I'm not there to play it?' 'Oh, Mr. Floyd is going to play your part, sir,' I said, with as much unconcern as I could throw into my voice. Boucicault tore the towel from his head and cried, 'Hurry back and tell them I'll act.' I went back and told Mr. Moss, who had invented the scheme to bring him to his senses. 'I thought that would fetch him,' said Mr. Moss. 'Dion would leave his death-bed rather than let Floyd usurp his place.' And that night Boucicault was on the stage dressed as Myles one hour before the curtain went up.

"But one cannot deny that Boucicault was a wonderful man, just the same. He would come into the box office and map out a play to Wallack at the slightest inspiration. He and Wallack got along together capitally—they knew each other so well and were tolerant of each other's little failings. One day, when they were both old men, Wallack sat in the office bewailing his uselessness. He had a lame hip and had to walk with a cane. 'I shall never act again,' he sighed. Boucicault happened in to hear him say that, and straightway he was inspired. He would write a play, he said, with the chief character an army veteran who had seen much service in many countries. He described the scenes, the plot, the characters, every detail in fact down to the properties. The two old men grew very enthusiastic over the idea; but when Boucicault left the room, Wallack shook his head and said grimly, 'That's the last we'll hear of that play.' And so it proved. Boucicault would keep jumping at ideas and suggestions, never to turn a quarter of them to any account whatever.

"We were all like a huge family in the old Wallack days. There's all the difference in the world between a stock theatre and a combination theatre. There was no master and man spirit then. Nowadays you have a master, a new master, every week. The box office was a sort of clubroom. The whole company would drop in on me during the day.

"John Gilbert used to hang round the theatre all the time. Of course, there would be a rehearsal each morning but he managed to find some pretense for coming here in the afternoon, too. He actually lived in the atmosphere of the theatre all his life, and he was miserable when he wasn't acting. The old fellow was fond of a quiet nip by himself—always by himself, mind you, for he never thought of standing treat. Theodore Moss used to poke fun at him because of his stinginess in always drinking alone, and one afternoon, he actually inveigled Gilbert into offering to treat us all. There weren't many people around the house at the time but Mr. Moss sent me to scare them all up. I got together about fifteen employes of the theatre, and poor old Gilbert looked like a miser robbed of his gold when we were lined up at the bar to drink at his expense.

"Yes, Wallack was hot-headed and passionate. But his temper didn't last long. It would melt away into a dead calm of affability. And though he did scold us all once in a while, he never permitted any one else to do it. He'd say, when he was mad, 'I've got the worst lot of incompetent dummies around this theatre that a manager was ever cursed with.' Then he'd go out and meet somebody on the street. 'Ah,' he'd say, 'there never was a manager blessed with such people as I've got. They're a faithful lot of dogs.'"

TONY SULLIVAN HAS AN ENEMY.

Some time ago THE MIRROR told of Florence Bindley's receiving a letter from London purporting to come from one Blanche Harris, and asking about the play, The Pay Train, in which Miss Bindley formerly starred. The letter went on to state that Tony Sullivan had offered to dispose of The Pay Train for £10, and had showed also a catalogue of the Chicago Manuscript Company, whose agent he claimed to be.

Tony Sullivan writes to THE MIRROR from London that these charges against him are absolutely false and malicious. "The letter," he writes, "is undoubtedly the work of some cowardly enemy, who has taken this underhand way of injuring my reputation. The name 'Blanche Harris' is evidently a fictitious one. I have tried in every way to discover a person of that name in the profession here. After visiting Blackmore's agency, Gilbert Tate's agency, W. W. Kelly's agency, Hart's agency, the Actors' Association, the *Era* and *Stage* offices, and making personal inquiries of several provincial managers, I find that 'Blanche Harris' is as great a myth as the anonymous Mrs. Harris in Dickens' 'Martin Chuzzlewitt.' In short, the letter in question is the work of an enemy who has taken this sneaking method of staining a man's character. I deny, first, that I am the agent of or in any way connected with the Chicago Manuscript Company; second, that I ever had, or ever offered for disposal, a manuscript of Miss Bindley's play, The Pay Train; third, that I ever came in contact with any person of the name of Blanche Harris."

HELEN DAUVRAY COMING HOME.

Helen Dauvray, who is now on her way back from Australia, will be seen at the American Theatre next month as Kate Shipway in "One of Our Girls."

ANOTHER VIEW OF A CELEBRATED CASE.

A representative of THE MIRROR found ex-Judge Dittenhoefer at his office yesterday. He had just returned from a two weeks' visit to Washington, where he was engaged in defending the newspaper correspondents who refused to give certain testimony before a Senate investigating committee.

Judge Dittenhoefer took some pains while at the capital to ascertain the prospects of the Cummings bill to punish the piracy of plays. He found that many of the Congressmen who were opposed to the previous bill introduced through the efforts of the American Dramatists Club have shifted their opinions and are now willing to grant the relief sought. In brief, the Judge declares without reservation that unless unforeseen and widespead opposition arises, which is most unlikely, the Cummings bill will pass both the House and the Senate.

The reporter brought up the subject of the Sanger French litigation and the Judge, who is Mr. French's counsel, consented to talk about it.

In answer to the question, "What do you think will be the result of the appeal that Mr. Sanger has taken from the decision of the General Term of the Supreme Court, reversing the judgment for the sum of $70,000 obtained by Mr. Sanger against Mr. French in the Little Lord Fauntleroy litigation?" Judge Dittenhoefer spoke as follows:

"It seems to me that every lawyer will have to answer that there can be but one result; to wit, an affirmance of the decision of the General Term. It should be borne in mind that while numerous questions of law were raised by me as grounds for reversing the judgment of Referee Rollins, in addition to the errors of fact that were pointed out, the General Term based its reversal solely upon the facts. In other words, that court held that on the facts the Referee should have decided in favor of Mr. French instead of Mr. Sanger.

"Now, it is a well-known principle that the Court of Appeals will not disturb a finding of the lower court, based upon the facts. It will only review errors of law, and if it finds any it will reverse; but seldom, if ever, will it reverse on the facts, even if it disagrees with the court below in its conclusions.

"The General Term, in this case, quoting the language of Justice Van Brunt, says: 'This seems to be a monstrous contract [the contract alleged to have been made by Mr. Sanger] and, as has already been suggested, it depends entirely upon the oath of Sanger whereas, the evidence shows that in every other transaction had in reference to the production of plays, or the management of the business, or the entering into new enterprises, it was always carefully reduced to writing. And this extraordinary contract was made in the office of a lawyer who was drawing contracts in reference to the erection of the Broadway building, without a word being said to any one in regard to its having been entered into; under which it is claimed on the part of Sanger that he has the right to deprive Thomas H. French of his interest in the firm of Samuel French and Sons in respect to such plays as he choose, during the period of twenty years.'

"It will be remembered that Mr. Sanger claimed that the arrangement with Mr. French, on which he based the copartnership, was a verbal one—never reduced to writing—made during a conversation lasting a few minutes in the office of Messrs. Ogden, Beekman and Ogden, where the parties had assembled to draw up contracts relating to the Broadway Theatre. This was in April, 1887. And yet in June of the subsequent year Sanger wrote to French, who was then in London, where he made the acquisition of Little Lord Fauntleroy, as follows: 'What arrangements have you made regarding Little Lord Fauntleroy? And if we produce it at the Broadway do I get a chance for a bit of it? If this is an impertinent question you need not answer it.'

"It seems inconceivable that Sanger could have made that inquiry if a partnership in the play had a year before been effected, and when questioned on the stand how he reconciled that inconsistency, he simply answered, 'It was a jest.'

"Mr. Rollins in his endeavor to overcome the effect of that fatal letter, discarding Sanger's explanation that it was a joke, says: 'If Sanger had then understood that his opportunity for obtaining some personal advantage in the profits to be derived from the play in excess of such benefits as he would derive from his interest as a stockholder in the Broadway Theatre, would depend entirely upon such arrangements as he might thereafter make with French, it would, I think, have been much more natural for him to say "Can I get a chance?" than "Do I get a chance?"'

"It will be noticed that the General Term took no stock in the fine grammatical distinction made by the Referee between 'can' and 'do.' Nor did the counsel for Mr. Sanger ever seek to sustain the finding of the Referee on that verbal criticism. It is clear that Mr. Sanger never sought refuge in the distinction made by the Referee; on the contrary, with him it was all a joke.

"Alluding to this letter, 'Do I get a chance for a bit of it?' If this is an impertinent question you need not answer it,' Mr. Justice Van Brunt says: 'Is this the language of the autocrat of the partnership, who had the absolute right to say what should be taken and what should be left? And yet he says, when questioned as to this, that it was a jest.'

"Many other grounds, based entirely and exclusively on the evidence of Sanger himself—without reference to French's testimony—could be shown to justify the ruling of the General Term of the Supreme Court, and, therefore, it is safe to assume that the Court of Appeals will not disturb this conclusion, as it is entirely upon a consideration of the facts."

KELLAR'S BIG BUSINESS.

Kellar is in Montreal this week. He has just concluded a tour of the principal New England cities that was phenomenally successful. In Portland, Me., he drew the largest receipts of the season. It is probable that Kellar will play a long engagement in Boston late in the Spring, instead of appearing in New York as he had talked of doing. His latest novelty, The Blue Room, makes a sensation everywhere. Nothing that a magician ever presented has created so much comment as this remarkable illusion.

MR. PALMER'S NEW FARCE.

A. M. Palmer will produce the farce, An Absent Boy, at the Garden Theatre immediately following the run of Chimmie Fadden. No limit has been placed as to the stay of the latter play, and in view of its success the household may not be changed for some time.

An Absent Boy is not cast yet.

New first-class Boarding House with the best French table board, 249 W. 42d Street, near all theatres. Special accommodation for artists.

REFLECTIONS.

Julia Romaine, whose portrait appears above this paragraph, is a charming and clever actress who is making excellent progress in the profession. Miss Romaine was a member of the opera company at the Castle Square Theatre in Boston last Summer, and this season she is attracting attention by her capital work in The Dazzler. Miss Romaine is steadfast and ambitious, and her advancement will doubtless be rapid.

Joseph Fralinger's eyesight is restored so that he is now able to see to read and write. This seems like a miracle after the best oculists had given the case up. Mr. Fralinger says Christian Science did it.

The Horace Vinton company have been pirating Golden Giant Mine, Runaway Wife and other plays. They are in Toledo, O., and will no doubt repeat and pirate a number of the plays produced in Detroit. Dr. Campbell, manager of the Capitol Square Theatre in Detroit, when notified that they had no right to use Black Flag, promptly deducted royalty and forwarded the same to Howard and Doyle. If there were a few more managers like Dr. Campbell there would soon be a stop to piracy.

Marcus Mayer has been notified by J. H. Mapleson, the director of the new Imperial Opera company, of London, that the organization will make its first appearance in this city next Fall. After playing here and in other American cities, the company will return to London to open the new opera house now being erected on the site of Her Majesty's Theatre, in April, 1897.

Irene Hernandez has closed with Kendall's A Pair of Kids company on account of the serious illness of her sister.

There was an accident on the stage of the American Theatre last Tuesday evening that, for a few moments, looked serious. The half dozen horses used in Northern Lights took fright at the report of a gun and stampeded. Before they were got under control three of the animals were badly scratched and bruised, and the members of the company were scared out of their wits.

Milly Liston is praised by the Western critics for her unique characterization of Jeff, the deformed boy, in The Span of Life.

Courtenay Thorpe's four-act drama, The Story of a Sin, will be acted at the Carnegie Lyceum on Tuesday evening next. Mr. Thorpe will play the principal role. This performance will make the first of a series of authors' subscription productions at this theatre.

Florence Everett specially engaged.

The Banjo Club, of Jamaica, L. I., will give a benefit to the Athenæum Association on Jan. 29 in the Town Hall. Adele Clarke, who is visiting in Jamaica, has consented to give a monologue in character. The entertainment will be a combination of vaudeville and minstrelsy, all the performers appearing in black faces.

Lillian Thurgate (Mrs. E. V. Backus) is recovering from an attack of typhoid fever.

The Washington *Post* says that Edythe Chapman in facial outline and figure resembles Sarah Bernhardt.

Adele Clarke has returned from Hartford, Conn. While there she coached an amateur dramatic club in a play which will be given for a Masonic lodge benefit some time in February. Mrs. Clarke intended to return to Denver on Jan. 1, but was detained here by important business.

Joseph Jefferson and family will spend part of the Winter at the Royal Poinciana, Palm Beach, Florida. The Hon. H. C. Miner and family will also be guests of this hotel.

William Gaxen, manager of Havlin's Theatre, St. Louis, will be tendered a testimonial benefit on Feb. 17. A Girl Wanted will be the attraction. Mr. Gaxen is well known in the profession through his many years' service as a road manager. This is his first season as a resident manager, and he has made Havlin's a very successful house.

The New York *Dramatic Chronicle* (Tyson's official programme, published by Frank V. Strauss) has just issued a very artistic and extremely interesting souvenir in the form of a complete set of portraits of the managers and business managers of all the theatres of New York city. The pictures are excellent, and are attractively arranged. They are engraved finely, and are beautifully printed on coated paper. The *Chronicle's* souvenir will undoubtedly be framed and hung in every theatrical office.

Charles Plunkett's Touchstone in Kathryn Kidder's performance of As You Like It at Washington last Wednesday afternoon won hearty approbation. The *Evening News* said that it was the best feature of the support, and described it as a brilliant interpretation.

Lulu Taber is successful in the Eastern In Old Kentucky company, as she was in the Western tour of that attraction.

Albert J. Woude, of the National Hotel, Washington, D. C., is in town. He is well known to members of the profession.

Helen VonDoenhoff, contralto, has just finished a series of special engagements with the Hinrich Grand Opera company in Philadelphia, singing and acting the part of the Witch in Hansel and Gretel with notable success.

Desirable open time: Peavey Grand, Sioux City, Ia. Splendid business all season. H. B. Beall, Mgr.

VAUDEVILLE STAGE

SANDOW AND ZIEGFELD.

This is a new picture of Sandow, his indefatigable manager, F. Ziegfeld, Jr., and his faithful canine companion.

Mr. Ziegfeld seems to be leaving no stone unturned to outdo all his previous efforts in the line of engaging big foreign artists. His latest is the securing, through Oscar Dreyer, of Boston, an option, which will undoubtedly result in the engagement of Ephraim Thompson's three performing elephants for the Trocadero Vaudevilles next season. Mr. Ziegfeld's representative sailed for Europe last Saturday to perfect the arrangements.

Thompson's elephants are said to be wonderfully well trained. Some of their easiest tricks are skating, playing the violoncello and other instruments, and holding a slack wire on which their trainer performs.

Another important engagement is that of Marie Lloyd, who is the most popular music hall performer in London at present. Every feature of the Trocadero Vaudevilles will be absolutely new next season, including Sandow's act, which he has now in preparation.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

John Mason and Marion Manola-Mason head the bill this week in a new sketch, especially written for them by John J. McNally. The Three Freres Mathias, who make their New York debut in a comic contortion act; John Hewelt's mechanical theatre; Giacinta della Rocca, violiniste; the Johnson troupe, acrobats on revolving globes; the Vaidis Sisters, revolving trapeze artists; Bernice Nata, expert swimmer; the Fitzgibbon Trio, comedians; Cooke and Clinton, sharpshooters; McCarthy and Reynolds, Irish comedy sketch; Barker and Levy, strong men; Billy Mack, monologue; the Edisons, musical specialties, and Mlle. Olive and young Hadi, jugglers.

Proctor's.

George Thatcher heads the list this week. The others are the Donatos, one-legged clowns; Les Andors, transformation dancers; Mlle. Frasetty, contortion dance; Charles Litllon, strong man on the slack wire; Pilar Morin and her pantomime company in A Japanese Doll; Lydia Dreams, ventriloquist; Nat Farnum, grotesque dancer; Fisher and Mason, comedians; Alonzo Hatch, balladist; the Smiths, black face musical comedy; Sisters Beaumont, songs and dances; Mason and Titus, shadowgraphists; Valley Eager, serio-comic, and Alburtus, club juggler.

Hammerstein's Olympia.

The bill is about the same as last week's and includes Fanny Wentworth, the English monologue artist; Carl Hertz, illusionist, assisted by Mlle. D'Alton; Virginia Aragon, queen of the high wire; Leamy Sisters, revolving trapeze act; the Avolos, triple-bar performers; the five Jees, musical pantomimists; Sadi Alfarabi, Russian equilibrist; P. Castor Watt, change artist; the Elliott Family of cyclists; the Savonas, musical marvels, and the Kurachins, perpendicular pole acrobats.

Tony Pastor's.

The bill is headed by Matthews and Bulger, the comedians, and Gyori Juliski, a Russian singer, who makes her New York debut. The others are Kitty Mitchell, soubrette; Lawrence and Harrington, "the Bowery spielers," Josephine Sabel, singer; Pearl Andrews, dialect mimic; George P. Murphy and Kitty Kursale; C. W. Littlefield, mimic; Hen R. Harvey; Allen and West, musical team; Maud Harvey, songs and dances; The King Sisters, duettists; Weston and Beasley, acrobatic comedians, and Tony Pastor.

Proctor's Pleasure Palace.

Ella, Zuila and Lulu make their first appearance here this week in a sensational high wire act. Others in the bill are Sissieretta Jones, "The Black Patti"; Jules Levy, cornetist; Lilly Post, comedienne; John W. Kansone, "The Ruler of New York"; Bonnie Thornton, comedienne; Haines and Pettingill, inventors; George Lockhart's comedy elephants; the Twin Sisters Abbott, duettists; Daisy Mayer and her pickaninnies; Pantzer Brothers, head-balancers; the Gypsy Trio; Gertrude Mansfield, comedienne; the Four Mosers, acrobatic jugglers; Monroe and Melrose, comedians; De Veaux and Archer, musical comedians; Mabel Russell, serio-comic; and the Downies, acrobats.

Koster and Bial's.

The only new feature this week is Marthe Marthy, a French comedienne who is very popular in Paris. The other features are Paul Martinetti and his pantomime troupe in A Terrible Night; Paul Cinquevalli, juggler; M. La Roche, spiral ascensionist; Rosie Rendel, transformation dancer; the Craggs, acrobats; the Marlo-Dunham Trio, mid-air bar act; Woodward's trained seals and sea lions, and the living pictures.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The continuous performance plan was put into operation here last week, and crowded houses have been the result. The prices have been reduced to 20 and 30 cents, but the bill is as good as ever. Pearl Andrews was the special feature last week, and her imitations of Maggie Cline, Frank Bush, Vesta Tilley, and other performers who have been seen many times on Pastor's stage, met with the hearty approval of the spectators. Kitty Mitchell, whose engagement continued from the week before, is a charming little singer who will soon be in the front rank of the popular serio-comics. Edwin Latell, who needs no partner to help him entertain an audience, was as merry as ever, and brought music from his banjo strings that would have surprised many an old darky expert. Josephine Sabel sang some new songs, including one in which she gave an imitation of Rose Sullivan, in a touching ballad about a pair of trousers.

George P. Murphy and Kitty Kursale gave their very amusing sketch, Private Theatricals, in which many up-to-date jokes were introduced. Lester and Williams joked and sang parodies, and when they had finished the people wanted more. Edward and Josie Evans introduced their funny "kid" sketch, which is about the best thing in this line now on the boards. Ramza and Arno's comic bar specialty brought a great many laughs.

Tony Pastor's songs and parodies were as warmly received as usual. His "All in a Row" song is getting very popular. Lillie Western played briskly on various instruments. Morton and Coleman surprised their admirers with a few new gags. Fannie Leslie proved herself an able contortionist. Estelle Wellington sang pleasingly and danced gracefully, and the Wilsons performed several difficult feats on the tight wire. A Morning with Justice Schwab was well done by George P. Murphy and the company.

KOSTER AND BIAL'S.—Mons. La Roche made his American debut here last week in a unique specialty. We have had a good many revolving globe acts, but never anything like this one. Mons. La Roche doubles himself up inside of an immense globe and then proceeds by some method known to himself to ascend a spiral incline some thirty-five or forty feet in height. When he reaches the top, he descends in the same way. It is a remarkable performance, and probably causes the performer no little trouble, though his struggles are entirely hidden from the audience.

The remainder of the performance was the same as before, and included various dances by Rosie Rendel, "A Terrible Night," by Paul Martinetti and his companions, mid-air horizontal bar act by the Marlo-Dunham Trio; expert juggling by Paul Cinquevalli; wonderful tumbling by the Craggs, and exquisite posings by the maidens in the great gilt frame.

KEITH'S UNION SQUARE.—John Hart and A. C. Moreland kept the audiences in convulsions all last week with their farce, The New Nurse, in which Hart's quiet but very effective methods were used to the greatest advantage. Moreland rolled off the medical terms like an old time doctor. The sketch is in two scenes and is splendidly done.

Giacinta della Rocca played her violin selections charmingly. The Johnson Troupe repeated their uptown success. Alburtus and Bartram juggled their clubs as gracefully as ever, and were rewarded with double recalls. Corty Brothers repeated their emphatic success of the previous week. They are, without exception, the funniest horizontal bar comedians ever seen here. O'Brien and Havel were very amusing in The Newsboy's Courtship. O'Brien's imitation, an overloaded clubman, is funnier than ever.

Carr and Jordan, who took the place of Bernice Nata, "the water queen," whose tank was out of order, were well received. Flo Banks sang and danced and introduced her younger sister Clarine, who is evidently a beginner. Stuart, the male Patti, sang and posed with the airs of an expert serio-comic. Lottie West-Symonds sang three Irish songs. The Three Rackett Brothers presented a very clever musical sketch in which farming implements were used. Their imitations of railroad trains were excellent.

Fox and Ward cracked some jokes which were familiar and a number of new ones. Ward and Lynch sang "Little Johnny Dugan," which ought to be shelved in favor of something closer to 1896. Leonzo juggled neatly and did some plate-spinning feats.

HAMMERSTEIN'S OLYMPIA.—Fanny Wentworth, who has been very popular in the London music halls for some time past, made her Amerioan debut as an entertainer on Monday evening last. Miss Wentworth appeared in a rich evening dress, and prefaced her entertainment with a few remarks, delivered in a clear voice, with a decidedly English accent. She then sat at the piano, and showed how the talent at an English "At Home" entertain the guests. Her sketch included imitations of a French singer, a German singer, and a tenor and soprano, singing a duet. The songs were cleverly done, and the remarks which accompanied them were quite amusing.

Carl Hertz, the illusionist, did some new and amusing tricks, in which a young man, supposed to be one of the audience, helped to make most of the fun. His performance concluded with "The Gambler's Dream," which was quite well done, but did not create much enthusiasm.

Virginia Aragon created a decided sensation with her work on the high wire. She is a splendidly built young woman and decidedly pretty, with very winning manners. She performed some astonishing feats with the greatest ease, and an apparent absence of effort. Many of her tricks were done without the aid of any balancing device whatever. A small Japanese umbrella sufficed her needs during the rest of her interesting exhibition. Sadi Alfarabi, a Russian equilibrist, had a very ornamental lot of apparatus for his act, which consisted of building a pyramid of chairs and standing on top of it, upside down, balancing a lamp on his head, walking up and down stairs on his hands, and so on. He was warmly applauded.

P. Castor Watt did the most remarkable quick change-act ever seen here. He appeared first dressed in an ordinary suit of clothes, and, without leaving the stage or without removing an article of clothing from his person, made ten or twelve changes, for the last of which he changed even his stockings. He stowed the dresses away into a sort of bustle behind.

The Five Jees presented The Musical Smithy, and made music and fun for almost half an hour. There are three men and two women in the troupe. The men do a great deal of rough knockabout work.

The rest of the performers were in the old bill. They were the Leamy Troupe, Les Andors, Hewelt's miniature theatre, Charles Neilsen Urdohl, the Avolos, and the Donatos.

PROCTOR'S.—Pilar Morin and her pantomime company presented A Japanese Doll last week. The piece has been improved, but the talented pantomimist ought to have a better vehicle for the display of her powers. Foreman and Wes introduced a brisk comedy sketch, full of up-to-date allusions. Their dancing is as clever as ever.

Four soubrettes were rivals for the favor of the audiences. They were Mabel Russell, Mabel Sisson, Ray Vernon and Minnie Lee. Each one had a different method and each found friends. Major Newell gave his skate dance, which has been seen in New York for at least twelve weeks this season. Frank H. White and Lillian Granger made fun, as did also the Two Bostons. Jules Levy used his cornet very effectively. Charles Littlon proved that he could be just as strong standing on a slack wire as if he were on the solid stage. C. W. Littlefield imitated chickens, singing women and precocious children with success.

Sherman and Morrissey continued their success with A Jay Circus. Brannan and Daly sang some parodies, made up as Parkhurst and Roosevelt. The Pantzer Brothers balanced on each other's heads. The Crane Brothers gave an amusing "Rube" sketch. The Holbrookes played well on odd instruments, and the Aube Sisters sang some duets very nicely.

PROCTOR'S PLEASURE PALACE.—Bonnie Thornton made her New York reappearance here with her usual success. She sang "Five Fingers and a Thumb," "Down in Poverty Row," and a little song to the air of "Pop Goes the Weasel." She also had to repeat some of her old successes. The Twin Sisters Abbott won great favor with their sweet singing of popular melodies. Will H. Fox showed how a piano may be imposed upon in his "Paddewhiskie" sketch. Sam Bernard's jokes on the female orchestra were extremely funny. McIntyre and Heath brought lots of laughs with their chats about chickens and other subjects of interest to the colored race.

George Thatcher, who is back in his old form, made a solid hit with his mixed up talk. The Four Mosers did two separate acts successfully. Elsie Adair's dances, with the patriotic stereopticon views, were cheered. George Lockhart's elephants continued on the even tenor of their way. Gertrude Mansfield sang some new songs. She is improving steadily in her work.

Mabel Stillman whistled charmingly and well in her stunning gowns. The Burt Sisters and the Sisters Santord did songs and dances which met with favor. The Fansons did their Fun in a Schoolroom sketch. Mat Farnum's dancing was neat. Aranka Roszika and Beirke were applauded for their gypsy songs. The Meers Brothers did some difficult work on the tight wire. The performance closed with McIntyre and Heath's after-piece, The World's Balloon.

KOSTER AND BIAL ENGAGE LA LOIE.

A contract was signed on Thursday last between Manager Albert Bial and Edward A. Stevens, Loie Fuller's representative, by the terms of which Miss Fuller agrees to appear at Koster and Bial's Music Hall for four weeks, beginning Feb. 17.

Miss Fuller will produce her new spectacle, Salome, which has created so much talk in Europe. All the mechanism, scenery and properties used in the production, will be brought over by Miss Fuller.

Twenty-four performances in all will take place. No matinees will be given, owing to the heaviness of the production and the hard work done by Miss Fuller.

The salary, it is said, will be $1,000 a night, or a total of $24,000 for the four weeks. This makes the Guilbert figures shrink into nothingness.

Miss Fuller's engagement is exclusive, and she will return to Europe immediately after her engagement closes.

AN ACTOR'S WIFE ASSAULTED.

Mrs. Mildred A. Phipps, wife of Joseph A. Phipps, one of the Winstanley Brothers, well known vaudeville performers, was attacked in the hallway of the apartment house, No. 535 East Seventy-second street, where she resides, Monday afternoon last by two men, who chloroformed her and stole her wedding ring and her pocket book containing $40.

The affair happened about 4 o'clock in the afternoon. Mrs. Phipps was on her way downstairs, when she was seized from behind by the men, who took her valuables and after beating and kicking her in a most brutal way, dragged her down stairs and threw her into the recess under the stairway where she was found, several hours later, by some of the tenants.

Mrs. Phipps furnished as good a description of her assailants as she was able to and the police have arrested several men on suspicion.

PROCTOR GETS A NOVELTY.

F. F. Proctor has engaged by cable, through Rubini, the Paris agent, the Parkins, who do a novel act which has created a laughing sensation throughout France and Germany. It is run off after this fashion:

Two dudes and two pretty girls execute an eccentric quadrille. The men suddenly vanish and reappear as gigantic human heads, nearly four feet high. These mysterious heads seem to be endowed with life. They eat, drink and sleep; the eyes roll, the foreheads wrinkle, the ears and lips move, and the features depict joy, sorrow and other emotions. The Parkins and a team of musical clowns known as Long and Little, sail in a fortnight to appear at Proctor's Pleasure Palace next month.

JANE MAY AT OLYMPIA.

Mlle. Jane May, the French actress and pantomimist who has been playing in Miss Pygmalion, will appear at Hammerstein's Music Hall for one week, beginning Monday, Feb. 3. This engagement is by a special arrangement entered into by Augustin Daly, Mlle. May's manager, and Oscar Hammerstein.

Mlle. May will present a repertoire of songs, sketches and imitation of stage celebrities, including one of Sarah Bernhardt. She has appeared in her monologue in several music halls in Europe with success, and has also entertained at some very fashionable drawing room entertainments in London and Paris.

DAISY MAYER'S PLANS.

Daisy Mayer has been very prominent on the New York vaudeville stage for the past two years, having appeared at Proctor's, Koster and Bial's and Tony Pastor's. She and her band of pickaninnies have been specially engaged by Tony Pastor as a feature of his road company which will open in March and play for about fifteen weeks in the principal cities. In July Miss Mayer and her black assistants will sail for London. She has been engaged through Richard Warner to appear in the principal halls for two years.

"THE WAIFS."

THE TWIN SISTERS ABBOTT.

The twin sisters Abbott are two young girls who, by their sweet singing and modest manners have become popular favorites with the discriminating class of playgoers who prefer melody to mugging, and refinement to rough and tumble.

These girls, who are about seventeen years of age, were born in a little town near the Thousand Islands. Their parents were wealthy and their childhood was one long day of sunshine and roses. Reverses came, however; their father died about eighteen months ago, and the well-bred and daintily reared girls found themselves face to face with the problem of earning their own living. As they had been accustomed to singing duets, which seemed to please their friends, they determined to seek an engagement with a theatrical company. Their mother's wish that they should be in a first-class company, led her to negotiate with Augustin Daly, who was so pleased with the girls' singing that he engaged them for his forces. They remained with Mr. Daly for a season, and then, realizing that promotion in a company like Daly's is necessarily slow, they determined to secure another engagement. So, one day they took their mandolin and banjo, bearded Edward E. Rice in his den, and sang some of their duets for him, with the result that they were engaged to appear in Little Christopher. A. M. Palmer thought they would not do, but from the very first night, their success was assured, and they continued as one of the most successful features of the burlesque, until the close of its run.

Mr. Palmer was so completely taken with them that he engaged them for A Stag Party, which was a dismal failure. About this time they began to receive very tempting offers from the big vaudeville managers, and although feeling a little afraid of the venture, they finally decided to give the vaudeville a trial. They played at Keith's house in Boston for a week, and the experience was so pleasing that they decided to continue in vaudeville for a time, at least. F. F. Proctor made them an extremely liberal offer for a six weeks' engagement at his New York houses, which they accepted. They are appearing at Proctor's Pleasure Palace, and winning new laurels at every performance.

The Sisters Abbott are pretty, bright, quick, intelligent young women. They were educated in a convent, and are fond of study, especially music. They intend to go to Europe next Summer, and may remain there for some time.

KEITH DID NOT WANT THE STAR.

B. F. Keith desires to have it distinctly understood that he was not at any time in negotiation for the lease of the Star Theatre. In confirmation of this, Mr. Burgess has written the following statement: "Mr. Keith never at any time made application for the lease of the Star, nor have I at any time been approached by any of his representatives on the subject."

A NEW MUSIC HALL IN BROOKLYN.

Reeve and Pfenger will open their new music hall, which is being built on the site of Bennet's Casino, in the Twenty-sixth Ward of Brooklyn, on February 17. Laurent Howard, who was identified with the Lee Avenue Academy and other Brooklyn theatres, will be the manager. Vaudeville performances will be given, with the usual smoking and other privileges.

SHEA'S CHANGING HANDS.

Michael Shea has disposed of his concert hall in Buffalo to John Kreitner. The house will be run on the same lines as before, the entire staff being retained. It is said that Mr. Shea will make another venture in the music hall line before long.

VAUDEVILLE JOTTINGS.

Madge Maitland, a female baritone, went on at a trial performance at the Bon Ton Theatre, Jersey City, on Jan. 21 and made a decided hit.

Hines and Remington opened with Sherman and Morrissey's Jay Circus company in Binghamton yesterday.

Sol Weinthal, former manager of the Star Theatre, Hoboken, is thinking of opening a burlesque house in Jersey City.

Proprietor Maguire of the Bon Ton Theatre, Jersey City, is confined to his home in New York by illness.

Ed Goodman, who has been ill for some time in Hoboken, will take out the Early Birds Burlesque company, opening at Reading, Pa., Feb. 3.

Sam Devere will soon start on a Western tour. He will make some changes in his company, but Omene, the Turkish dancer, will continue as a leading feature.

Young Dan McCarthy, a boy soprano, who is a protege of Michael Shea, of Buffalo, sang for Steve Brodie on Jan. 17 on the occasion of a theatre party given to the newsboys of Buffalo by the proprietors of the *Enquirer*.

Marshall P. Wilder sat in a box at Keith's last Friday afternoon, and laughed at and applauded the performers for a couple of hours. He seemed particularly pleased with old John Hart. He had scarcely left the theatre when Carr and

Jordan came on and sprung the joke. "I am wild, but Marshall P. is Wilder." Marshall missed a trick by not remaining.

The Freres Mathias, French contortionists who are at Keith's this week, have appeared only in San Francisco, from which place they came direct to New York.

Fred McClelland, of Buffalo, will again be stage manager of the Madison Square Roof Garden next Summer.

A prominent London theatrical paper, in speaking of the Sisters Hawthorne, says: "They are musically strong enough to be trusted to sing harmonized numbers without accompaniment, and their voices blend harmoniously."

The performance at Proctor's Pleasure Palace was stopped for a few minutes the other night to enable the orchestra to move up on the stage, so that fifty camp chairs could be placed in the space to accommodate some of the crowd.

The usual concert was given at Hammerstein's Olympia Music Hall on Sunday evening. The orchestra played under Herr Fritz Scheel's direction, and Yvette Violette, Fanny Wentworth, Rosa Lynn, and Herbert L. C. Clark contributed solos.

Belle Inman, who was until recently a member of the Hopkins' Theatre Stock company in Chicago, died at a private hospital in that city on Jan. 15. She was Mrs. George Beny in private life.

The staff of Harry Morris' Entertainers is now as follows: Smith, Cook, and Wood, proprietors; Peter Cavanaugh, agent; Fred Lucier, stage manager, and Frank Lynch, master of transportation.

Scenes at the Zoo, the acrobatic sketch presented at Proctor's early in the season by Donaldson Brothers and Ardell, is now being done by the Brothers Irwin and Major, the dwarf comedian.

They have a street scene at Keith's Union Square which has a newsstand on the left side. THE DRAMATIC MIRROR occupies the most prominent place on the stand.

During her visit to Boston, Mrs. Ormiston Chant was shown through Keith's Theatre by Mr. Keith himself. She afterwards expressed herself as highly pleased with the beautiful playhouse, and the manner in which it is conducted.

Pearl Andrews has met with remarkable success at Tony Pastor's, and will remain there for some time. She has added an imitation of Guilbert to her repertoire, which is very correct, even to the smallest details of dress. Miss Andrews is preparing an imitation of Stuart Robson in Mrs. Ponderbury's Past.

The Sons of New York have extended an invitation to the Black Patti to occupy the President's box at their reception in Tammany Hall on Feb. 13. She will appear at the concert for the benefit of the Colored Children's Home on Feb. 14. At the conclusion of her engagement with F. F. Proctor she will make a tour through the West and Southwest, including Texas, California and Mexico, under the direction of her manager, Mary A. Rodman.

The Russells, dramatic sketch artists, will hereafter be known as the Rennors. The change was made at the suggestion of Tony Pastor, who gave Lillian Russell the stage name under which she has won fame and fortune.

Lolo, Lola, Leola and Sylvester, four aerial artists famous in Europe, will make their American debut on Feb. 10 at Keith's Union Square. Sylvester is a man the other three are girls. They are said to do some remarkable work in the way of giant swings.

The Corty Brothers, who were imported for the B. F. Keith circuit, have made a big hit. They have been engaged for the seasons of 1896-97 and 98 to accompany Sandow on his tour.

Lee Dougherty, stage manager of the late Digby Bell Opera company, has written a musical burlesque called A Brand New Woman, in which he and his wife will appear in the vaudeville theatres.

Senor Don Francisco Rincon Gallardo, former Mexican Ambassador to Russia; Sir Hugh Pearson, M. P., of London; Don Juan Hidalgo, and J. D. Prince occupied a box at Proctor's Pleasure Palace last Friday evening. In compliment to them, pictures of the Mexican flag and of President Diaz were thrown upon Elsie Adair's skirts during her dance.

The Putnam Sisters are making a hit at Shea's Music Hall in Buffalo, and have been reengaged. Their repertoire contains all the latest songs.

George Lockhart's comedy elephants gave their 250th consecutive performance at Proctor's Pleasure Palace on Friday evening last.

Rowland and Keene played a star engagement in True Irish Hearts last week, at Hopkins' West Side Theatre in Chicago, to very large business. They also did their specialty at the South Side and Olympic Theatres.

Jack Sheehan, the pugilist, had a benefit at the Standard Theatre on Sunday evening, in which a number of prominent variety performers took part. It was given under the direction of Lon F. Shaw.

The first issue of a new paper devoted to the interests of the vaudeville branch of the profession, has been received. It is called *The Artist*, and is the American edition of *Der Artist*, a German publication. The first issue contains a number of cuts of performers at the New York theatres. The American edition is published at 12 Union Square, this city.

The doorkeeper, ushers and other attendants at Tony Pastor's have been dressed in very tasty uniforms since the continuous performance plan has been in operation. The cosy theatre was filled every day and evening last week with well-pleased crowds.

An entertainment was given at the Pythian Hall, Fitchburg, Mass., on Jan. 23, by Professor W. F. Peck, of New York, the Whalleys, instrumentalists, and Dr. Whallen, of London. The affair was a great success.

Jules Wallace, the hypnotist, is appearing in the Southwest. His tour will include Galveston, San Antonio, Austin and New Orleans.

Warren G. Richards, the impersonator, who has been assisting Marguerite Zilmer in recitals through the small towns in Ohio, will come to New York to make arrangements for his appearance in vaudeville.

Mons. La Roche, the spiral ascensionist, now at Koster and Bial's, locked himself in his ball so securely, the other night, that he was unable to let himself out again for several minutes. He finally succeeded, however, in unfastening the lock, and stepped out, quite exhausted.

The Yaw boom has given a number of comedians a chance to make jokes at the expense of the singer who can warble the sky high notes.

Mlle. Elena Leila, a phenomenal soprano, made her New York debut last night at the Imperial Music Hall.

"There seems to be an erroneous impression abroad that I have reduced my prices down to such a level that the highest price of admission in my theatre is thirty cents," said Tony Pastor yesterday. "I desire to correct this error by explaining that my prices are $1, 75 cents, 30 cents, and 20 cents, the latter being the lowest price in my house. We have plenty of 75 cents and $1 seats for the accommodation of our old patrons, as heretofore."

THE BROOKLYN HOUSES.

Hyde and Behman's.

Sam Devere's company is here this week. It includes Sam Devere, the Donovans, Ward and Curran, Flynn and Walker, Rowe and Rentz, Anna Wilmuth, Conwell and Swan, and Price and Steele.

Gaiety.

Reilly and Wood's Big Show is the attraction. Madge Ellis, the National Trio, A. O. Duncan, Pat Reilly, Dixon, Bowers and Dixon, Rice and Elmer, Billy Eldridge, Evans and Vidocq, the three Lane Sisters, and the Fremonts comprise the company.

Star.

The Star reopened yesterday as a smoking concert house with The White Crook as the attraction. Specialties are given by Nellie Franklin, Omene, Flora, Bryant and Smith, Anna Chance, W. H. Truehart, and Tony Kenedy.

FOREIGN NOTES.

"She Was One of the Early Birds and I Was One of the Worms" is the catch phrase of a new English song.

The Bohee Brothers, who went to England with Haverly's Minstrels, are renewing their old success in the London halls. George Bohee is singing "Speak Not Her Name."

Frank Roden, a well-known English performer, died suddenly on Jan. 8 while seated at table, taking supper with his wife. He had sung at the Empire earlier in the evening. Mr. Roden was forty-five years old.

The Mozarts will dissolve partnership. George Mozart will continue his career as a single performer.

One of the two Amphletts sprained the muscles of his back severely on Jan. 2 during a performance.

"Our Beatie" is the name of a new English serio-comic. My Fancy can now take a back seat.

A boy choir, with organ accompaniment, is a new feature at the London Empire.

Arthur Lennard appears in six halls every night in London, appearing in the first at 7:15 and in the last at 11 o'clock.

Mark Twain had some of his hair cut off last month in Australia.

Madame Bob Walker, a lion tamer, attacked M. Jean Lorrain, a poet and journalist, in the lobby of a theatre in Paris recently. She struck him over the head with a reticule. The cause of the attack was an article by M. Lorrain in one of the Paris papers, in which he spoke disparagingly of Madame Bob. She was arrested, but the writer declined to prosecute her.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The bills at all of the vaudeville houses have been exceptionally strong and attractive. Hopkin's South-side Theatre had the following bill: Querita, a child dancer, who hails from Chili, made quite an impression; The Royal Japanese Troupe; Clifford and Huth introduced their sketch which made the hit it always does. McAvoy and May were very amusing; George Fielding, juggler; Watson and Hutchings, Julia Calhoun, Mons. Geller, Florence Bernice Wright, and by special arrangement with M. B. Curtis, Sam Morris and the stock co. rendered Sam'l of Posen.

Hopkins West-side Theatre presented True Irish Hearts and specialties by the co.

Lyceum Theatre and Music Hall: A packed house greeted Harry Morris' Entertainers, and this is one of the best shows of the season. Manager James F. Wood should feel proud of the reception accorded his attraction. At the head of the bill were Smith and Cook, who succeeded in keeping the house convulsed. The Brothers Rossi in "The Mysterious Sweetheart," in which one of the brothers is thrown about the stage in a most remarkable manner; the Travelles, shadowists; the Wood Sisters sang a number of popular songs; Lucier and Greve proved to be finished musicians; Thompson and Collins in many parodies; Clara Senora; and Martin O'Niel, a comedian with new jokes. The programme closed with a comedy sketch called "Confusion," in which Barry Thompson was the leading feature. The Washburn Sisters' Last Sensation is underlined.

The Olympic, continuous vaudeville: Charles Dickson made his initial bow in Chicago at a vaudeville theatre in The Salt Cellar, assisted by Lillian Burkhart and George Leonard. The others in the bill were: Charles A. Loder, who also has been a star; Binns and Binns in their musical act; Bruet and Riviere, Lew Bloom, the Valdares, bicyclists; Imperial Four, St. Felix Sisters and Culhane and Weston; Gorman and Fields, Mexican Kurtz, Mock and Elliott, Kersloke's Pig Circus, Dick and Alice McAvoy, the Adairs, Wills and Barron, Maybelle Eckert and Ludwig Heck. The business is simply wonderful, and the Olympic may be counted as one of Chicago's greatest successes in the theatrical way, and its enterprising managers, Kohl, Middleton, and Castle, should feel elated.

Imperial Music Hall: Innovations have been many since the opening of this house as a music hall. The performance now runs until midnight—two hours of opera and two hours of vaudeville. Everything points to a prosperous season, as almost constant failure has been result of the many reopenings, until John Cort took hold and changed the policy. The Metropolitan Opera co., with Marie Bell as prima donna, rendered Richard Stahl's Said Pasha in creditable fashion. The olio embraced such talent as Komochi, who made a hit; Ardine, the Rovers, Pearl Alexander, Turnbull Sisters, Dave Marion, Ida Howell, and Leon and Baker assisted.

Sam T. Jack's Opera House: One of Mr. Jack's own cos. gave the usual well-arranged performances, opening with a novel introduction, entitled Turkish Revelries. In the olio were Siegfried, the mimic; Ida Russell, Gracie and Reynolds, Annie Dare, De Forrest Sisters, and Carmanellis. The bill closed with an operatic burlesque, called Ivanhoe, in which Emma Warde acquitted herself most favorably. The cast included Winfield Blake, Banks Winter, Francis Bryant, Annie Dare, Alice Milburn, Queenie Montrose, Alice Gilmore, Mlle. Lucille, and Grace Milburn.

Smith's Casino Theatre: This house presents a very pretty appearance since the recent general brushing up, and the decided improvement in the performance is also very noticeable. Last week's co. included the Original Gotham City Quartette, one of the best comedy-singing quartettes before the public; Lang, Humphrey, Fairbanks, and Putnam carried off the honors in fine style; Harry McAvoy and Emma Rogers in Stimulation, were as finished as ever; Sisters Raymoun, sensational dancers; the musical duo, Short and Edwards; Venita, exponent of artistic dancing; Les Freres Charbeneau, French athletes; Pongo, novel perch act; Clara Mitchell, the bright little juvenile artists, Ferguson Brothers; Tascott; Blanche Le Claire; Brothers Pickard; Annett Gordon, James Smith, Carrie Rogers, and the comedian, Sim Williams.

Orpheus: The Lady Orchestra, under the bâton of Miss Nellie Chandler, was the chief attraction. The others are Chalita, Emma Weston, Flood Brothers, Terry and Elmer, Ella Carlington, Mella Bella, Georgia Emery and the French dancers.

Park Theatre: A big co. furnished an entertaining performance to good business. Burton and Clyde Stanley, Lemar and Vedder, Mina Ginelle, Kiberns and Cole, Charles and Alice Clark, the Le Roys, Belle Gordon all gave general satisfaction.

Manager George Fair has exhibited the plans for the new Masonic Temple Roof Garden, and the changes which are being made will delight the patrons of this popular resort when the doors are again thrown open.

Crawford Brothers' Minstrels will soon appear at Smith's Casino Theatre.

Jess Burns has arrived, representing Louis Robies, Washburn Sisters' Last Sensation, which will play its first engagement in Chicago at Grenier's Lyceum Theatre.

Komoshi, the lady "Herrmann," is making a splendid hit in Chicago.

George S. Wood is introducing much of an attractive nature in a press way for Colonel Hopkins' theatres.

Sam'l Gumpertz, long and favorably connected with Hopkins' attractions, is now in full charge of Hopkins' West-side Theatre. A better selection could not have been made.

Carrie Lamont, the brilliant little soubrette, is visiting friends in Chicago and taking in all of the vaudeville shows.

Jules Hurtig, of Hurtig and Seamon, managers European and American Exchange, New York, spent a few days in Chicago last week.

HARRY FORT.

PHILADELPHIA, PA.—At Gilmore's Auditorium, Hyde's Comedians in a great laughing programme the attraction for week to large business. The co. include Helen Mora, John and Emma Ray, Thorne and Carleton, the Midgleys, Wilmot Duo, trick bicycle riders, Newsboys' Quintette, Lizzie and Vinnie Daly, dancing wonders, Polly Holmes, Harris and Waters, George E. Austin in wire act, concluding with My Brother Jonathan. For week of Feb. 3, Russel Brothers comb.

New York Stars with Gus Hill, manager, the strong attraction for week at the Lyceum Theatre to crowded houses, presenting many new acts and an up-to-date comedy, Sights of New York, introducing the entire co.

The change in the schedule of prices to fifty cents for reserved seats at the Bijou Theatre is a great convenience to many of its patrons. Sam Lockhart's elephants are in their third week, attracting many people that never before visited the Bijou. Sidney Drew and wife in a half-hour comedy entitled In Clover, made their debut this week and were heartily received. Bunth and Rudd, burlesque magicians, and the three Nighton Brothers are retained for second week and deserve their great success. Almond and Dupont, Crane Brothers, Meehan and Raymond, Beech Children in juvenile comedy sketch, Howard and Emerson, Barry and Baunum, complete a standard high-class attraction.

Dumont's Minstrels, Lew Sully, Tom Lewis, Harry C. Shunk, Matt Wheeler, Meeker and Mack, character dancers, Cleveland Shooting Tucks, the new features this week at Carncross' Opera House.

The Blue Beard Burlesque co. are announced for this week at the Kensington Theatre.

The Globe Theatre in making an attempt to keep open without advertising is the newspapers, or placing any paper on the walls. S. FERNBERGER.

BOSTON, MASS.—Frank Pilling is to open a Midway on Tremont Row. The stars from the Atlanta Exposition will appear there.

Joseph T. Dowling and Myra Davis are playing The Red Spider at the Grand Museum. In the olio are the Arnold Sisters, the Riellys, George Wilson, Mabel Sisson, Mercer, Lottie Ayman, Harry Barrymore, and John Phillips.

Sam T. Jack's Extravaganza company is at the Palace this week with The Bull-Fighter. In the company are Foster and Lewis, Irene Watson, Clements and Barnes, Phillips and Robinson, the Brothers La Moyne, and Clara Cleve.

In the long bill at the Howard Athenæum this week appear the Zalva Trio, Leo Dervalto, Mildred Howard, Norma Wills, Montie Collins, Nelson and Milledge, the three Marvelles, Browne and Harrison, Frank Latona, Annie Whitney, the popular Tanakas, Elvira Sansoni, the Ryders, the Sisters Coulson, Hunn and Brisco, McMahon and King, Amy Muller, Victoria Estelle, Bennett and Dawley, Ray Vernon, A. M. Thatcher, Max Pettingill and the Howard Comedy company.

Leoni and Everett's Ladies' Club is at the Lyceum this week. The specialty stars are: The Ammon-Clerise Trio, John and Nellie Healy, Eulalie, the Rice Brothers, Charley Robinson, Harry Waite and Murphy and McCoy.

At Keith's this week appear J. W. Kelly, Press Eldridge, Hilda Thomas, Harry Marion, the Nawns, Jerry Hart, Harry Lenore, Beatrice Leo, M. Segommer, Flo Banks, the Wright Sisters, the Valdares, Fannie Leslie, Montague and West, Tambourine McCarty, and Professor Wallace.

At Austin and Stone's are the six Zanfrettas, Gould and Burt, the Fowler Brothers, John and Nellie McCarthy, the three Renos, Ida Siddons, Frank Mailton, Williams and Woods, William and Sadie Lynch, Billy Burke, Leo Irwin, the three Fawn Sisters, Charles and Nellie Howe, and Charles H. Dean.

JAMES HARRIS.

WASHINGTON, D. C.—Gus Hill's New York Stars was the attraction at Kernan's Lyceum Theatre 20-29. The performance very satisfactory and business was fine throughout the engagement. The co. includes Ani and Ino, whose midair work made a pronounced hit. The Irish comedians, the Two Macs, were decidedly funny; Emma Francis, a taking song and dance artist; the laughable trio, Goldie, St. Clair and Goldie; Bingham, ventriloquist. Mlle. Florizell presents a novelty in her unique acrobatic performance on a crystal platform suspended in mid-air; Matthews and Harris, sketch artists, were clever and amusing; Sparrow, the clown, introduced excellent juggling feats, and Swan and Bambard excelled in acrobatic song and dance. Lights of New York closed the bill and gave Fred Huber, the eccentric comedian, many opportunities that instantly met with favor. JOHN T. WARDE.

CINCINNATI, O.—People's had for the week 19-25 Irwin Brothers' Big specialty co. The attraction was one of the hits of the season and had standing room only nightly. In the co. were Moore and Katcher, Johnsone, Davenport and Lovello, Kitty Nelson, Howard and Emerson in illustrated songs, Fisher and Carroll, O'Neil and Sutherland, Todd, Judge Family, Cushman and Holcombe, and George Fuller Golden, concluding with the amusing sketch, Scenes at the Zoo by the Younger Brothers, Irwin and Major, the dwarf comedian.

The Vaudeville programme at Freeman's contained the names of Helen Sloan, Hamilton and Hamilton, Allen Waas, and Gertie Cochran, the child wonder.

WILLIAM SAMPSON.

JERSEY CITY, N. J.—The Bon Ton Theatre offering 20-25 comprised Hines and Remington in an act that is a novelty and a relief from the stereotyped sketch; Cleofos in a clever aerial act; the Four De Veres, acrobats; Mlle. Ria to, fire dancer; the McNulty Sisters, song and dance; Hanley and Jarvis, monologuists; Murphy and McCoy, a really clever Irish team; Ada Jones, serio-comic; Jenks and Clifford, acrobatic sketch; Frank La Mar, topical singer; Fields and Salina, acrobatic sketch; John Murphy, comedian, and George Betts, a fine baritone singer. Business continues to be fine, and Manager Dunkins is in a continual good humor.

George A. Clarke, who has been the advertising agent of the Bon Ton Theatre since its inception four years ago, severed his connection with the house 18. Mr. Clarke goes out with Barnum's Circus this season.

Frank Cotton and his wife Rosina, the male impersonator, are at their home in this city, having arrived 20. They start out again 27 for the West.

A number of changes occurred at the Bon Ton Theatre 20. Richmond and Glenroy canceled on account of the sickness of Miss Glenroy, and the Fitzgibbon Trio and Mason and Mack were closed.

WALTER C. SMITH.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager): An unusually good bill was presented 20-25, the Eidoloscope being an especial feature. Marlow and Plunkett, comedians; Dare Brothers, gymnasts; Lina Mae Crews, vocalist; Cooke and Clinton, rifle experts, and the Arcaris in a hazardous impalement act. Fine houses.

PROVIDENCE, R. I.—Westminster Theatre: Joe Oppenheimer's Zero co. returned to this house 20 opening to a large audience. The burlesques and specialties furnished by Bryant and Cleaver, Florence Edwards, Madden and Curran, Charles Banks, Monroe Sisters, Hodges and Launchmere, and Fish and Quigg were well given and enthusiastically applauded. Flynn and Sheridan's Big Sensation 27-Feb. 1.

H. C. RIPLEY.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt manager) drew fairly well week ending 18 with Rose Sydell's London Belles. The co. contained some clever people and pleased. Week ending 25 Sam T. Jack's My Uncle co. pleased good audiences. The comedy is interspersed with several clever specialties. Week of 27: Watson Sisters co.

The Imperial, a cheap vaudeville house on Market Street, has closed and performers are reported unpaid.

Harry and Mildred Rouclere, mind readers, etc., mystified a large audience at Apollo Hall 21. They are clever performers and were given a royal reception by the K. of P., under whose auspices they appeared.

ST. PAUL, MINN.—At the Olympic Theatre a good programme was presented by the co. week of 20 to fair business. A funny comedy, Outdone, was presented, also a good olio. Entertainers: the Carters, Ora Mullelly, Moncesto, Jimmy Devlin, Sam Mayfield, George B. Gardner, Charles Ledegar, and Burt Varnum. At the Bodega Concert Pavilion, the co. presented a good bill week of 20, opening to fair business. Entertainers: Charles Gardner's Orchestra, Kittie Pink, Miss Knight, Lottie Ellis, Harry Pink, Pete Smith, Frank Cummings, and Martin Lenox.

HOBOKEN, N. J.—Star Theatre (F. Edward Daly, manager): The Mimic Four Vaudeville co. did fair business at this house 20-25. The co. comprises Saville and Stuart, Marie De Lois, Bennett and Dawley, Lamo Niner Sisters, Clara Raymond, Haines and Pettingill, Harry Kramer and Johnson, Wales, Bowling and

VAUDEVILLE.

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HERE is one point made by Colonel Ingersoll in his lecture on Shakespeare which playwrights would do well to ponder. He declares that the secret of the immortality of the plays is the fact that the characters are real, that each has the inconsistencies and apparent contradictions that is characteristic of all mankind, particularly Hamlet, who after seeing his father's ghost speaks of the "bourne from which no traveler returns." The modern dramatist, says Ingersoll, makes the mistake of creating types instead of characters, such as Dickens' Pecksniff and Molière's Tartuffe. The very perfection and consistency of these types renders them unreal personages, and so the play is not a mirror held up to nature.

***

In Robert H. Sherard's Paris letter to the February *Bookman* there is this interesting note concerning the late Dumas, fils. "He was a sentimental man *au fond*, as indeed most cynics are, and each year used to carry flowers to the cemetery to adorn the grave of the heroine of the Dame aux Camelias—an action which was certainly not dictated by a feeling of gratitude as has been maliciously suggested—for the excellent material both pictorial and dramatic supplied by the career of Marguerite, the frail and the fair."

***

Now that the members of the American dramatists Club have decided to apply at Albany for a charter some of the members think it would be advisable to change the name of the organization to Association of American Dramatic Authors.

The prime object of the association, they say, is self protection, and the present club idea partakes too much of social gatherings. Undoubtedly, the new name would sound more dignified.

***

In an interview with a London journalist, Paul Potter, who is introduced to the readers of the *Journal* as "probably the most successful dramatist of the day," is quoted as saying that Trilby is his only adaptation. What about his adaptation of The Chouans, produced by Modjeska, and his adaptation of Tom Taylor's Overland Route produced by Crane?

***

Mr. Towse, the critic of the *Evening Post*, writing in *The Century* of Eleanora Duse, says that the actress has played in Paris. This is incorrect. Duse has not yet been seen by the Paris public, and the Paris *Figaro* was ungallant enough to say some time ago that they would rotten-egg the actress if she did go there. There is no love lost between the French and the Italians, and as Duse's fame threatens to endanger that of *la divine* Sarah, it is easily understood that the Frenchman bears her no good will. The average Parisian is very provincial, and is loath to believe anything can be good that is not French. Francisque Sarcey saw Duse in Vienna in 1892, and condescended to say that she was "a clever little woman, but entirely without method."

***

Another and revised edition of W. T. Price's admirable work, "The Technique of the Drama," will be issued shortly. The book has been successful beyond all expectation, about four thousand copies having been sold since its publication two years ago. This only goes to show that a large number of persons are interested in the stage in this country. TOUCHSTONE.

OBITUARY.

Thomas Maguire, the old-time California manager, died last Sunday night at his home on West Twenty-eighth Street in this city. The deceased retired from active management fifteen years ago, and had lived in the East ever since. His son was for a long time treasurer of the Fourteenth Street Theatre. Mr. McGuire was once a man of wealth, but was in reduced circumstances at the time of his death, and the funeral was conducted by the Actors' Fund. Thomas McGuire went West in 1849, and quickly obtained control of all the theatrical enterprises on the Pacific Coast. He grew rich rapidly, and a few years later was reputed to be worth $600,000. He made it a point to take all the Eastern successes to the Pacific Coast. Among the attractions that he introduced to Western audiences were Parepa Rosa, Edwin Forrest, Ringgold, Charlotte Cushman, and Harry Montague. He brought the first troupe of Japanese acrobats and jugglers to this country, among which was little "All Right," who was killed at the Academy of Music in New York. McGuire was engaged in the building of four theatres in San Francisco—McGuire's Opera House, the Academy of Music, the old California Theatre and Baldwin's Theatre. He lost his money through the burning of three theatres, which aggregated a value of $1,000,000. He is survived by a widow. Thomas McGuire, the well-known theatrical manager of this city, is his nephew.

William Swearingen, violinist, died at his home in Centerville, Ia., on January 20, from an abscess on the brain. Mr. Swearingen leaves no family. Through his long sickness of the last year he had every care and attention from his father and his brother's family. He was a violinist of rare ability and was well and favorably known through the West, having traveled with all the best popular priced attractions in that section.

A dispatch received from Hamilton, Ont., announces the death at that place of Edward Knott, well known as an excellent delineator of character juvenile parts. His last engagement was with The Cotton King, in which company his wife, Roselle Knott, was leading woman. He appeared in recent years in Paul Kauvar, Hoodman Blind and Old Glory. He was only thirty-five years old and leaves a wife and two children.

Mrs. Robert Gregory, once well-known on the stage as Lottie Hough, died on Friday last at No. 329 West Twentieth Street. She was sixty-two years old, and was the divorced wife of Billy Hough. She used to play Yankee characters in which she was very successful.

Annie Hayes, a serpentine dancer, wife of F. P. Folsom, of Dan McCarthy's company, died in Albany, N. Y., on Thursday, Jan. 24, of quick consumption.

Mrs. George Guy, mother of the six Guy brothers, died at Morgantown, W. Va., on Sunday. The funeral will be held at Springfield, Mass.

Vera Freeman, wife of Max Freeman, died at the Hotel Pomeroy, New York, on Saturday.

VAUDEVILLE CORRESPONDENCE.

Bloom. The American Gaiety Girls Comedy co. follows.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): The bill is not so good as usual this week, but the house is filled twice daily. The best feature of the programme is the Bale Troupe, who do an acrobatic bicycle act and conclude the show disguised as a Japanese family. Maggie Cline next week.

JOHNSTOWN, PA.—Eden Musee (H. B. Cohn, manager): The Trans-Continental Comedy co. presents a first-class performance, the singing act of Shayne and Warden and the dancing of Fenton being particular features. The heavy lifting of Lowando was the cause of considerable amazement.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry manager): The London Gaiety Girls opened to big business 20. The performance includes a farce and a burlesque. The olio includes Dot Lathrop, Eddie O'Dell, the Fergusons, Hilton, and Keating and Alexander. Night Owls 27.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business excellent. The return engagement of Gilbert and Goldie was a most popular one. Newell and Shevette are the finest triple horizontal bar performers seen here for years. Fresh faces 20, Manhattan Comedy 4; Emmonds, Emerson and Emmonds, Bernard Dyllyn, De Bolien Brothers.

BUTTE, MONT.—Casino (Joe Mark, manager): The following new people opened 20: The Florence Sisters, Dagmer Nielson, Brown and Reed, Madame Darcy and Julia Linton, Lavarnie and Leaver, Lillie Carson, Allen Sisters; big business.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers): Burt Bartram, heavy lifter; Fill. M. Bassett, comedian; Bernard Sisters, song and dance; Lessie McAvoy, dancer; Marie Forbes, serio-comic; are giving satisfaction to large houses week of 20.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Sam Devere played a return engagement 20-25 to good business. The co. is about the same as when here earlier in the season.

BUFFALO, N. Y.—Madge Ellis is winning all hearts at the Court Street. She is with Pat Reilly's show and is the strongest card on the programme. Billy Eldridge has a funny turn. Rice and Elmar, Bryon, Forrester and Moulton made hits. The entertainment closes with a series of marble statues.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): The following specialists are playing to good business at this popular house: Thornton and Sigel, vocalists; Mlle. Alberti, slack wire walker; Edmore and LaVerne, vocalists; Dott Darlington, club swinger; Sam Duories' dog circus; Colby and Way, ventriloquists.

PITTSBURG, PA.—Avenue Theatre: The new stock co. presented Caste. In the vaudeville bill were Inez Mecusker, the Gotham Quartette, the Four Lassards, Will H. Brantford, Madame Flora, Mason and Mack, W. J. Talbott, and Mullaney and Lincoln. Attendance large.

Isham's Octoroons opened at the Academy of Music to big business. Next week, Weber and Field's co.

At the World's Museum Theatre Monte Cristo, Jr., was given by the Paris Gaiety Girls Burlesque co.

E. J. DONNELLY.

EASTON, PA.—New Palace Theatre (Miles and Graham, managers): The bill at this popular resort this week includes the following: Tegge and Daniels, Newton and Alsover, Jeanne D'Arc, Judge and Williams, the Two Diamonds, Zella Clayton. The management report business to be steadily increasing.

KALAMAZOO, MICH.—Grand Opera House (Victor Lee, manager): Fair-sized audiences are being entertained this week by Marie Su Real, piano soloist, Harry and Lillian Leonard, Professor De Vere, and the Freeze Brothers.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Arthur E. Seymour, manager): Week of 20-25: White and West, the Howes, hat spinners; Lang and Sharp, and Martin Malloy, German comedian and dancer. Mr. Malloy is a favorite of this city, and did some very clever work. Large houses, as usual.

MATTERS OF FACT.

Madame Eugenia has opened a school for stage dancing at 106 West Forty-second Street. Madame Eugenia, who is a very clever teacher, had charge of the dancing class of Edwin G. Lawrence's school of acting for several years.

Howe and Hummel, attorneys for Agnes Herndon, have advised her that Edgar T. Wilson has broken his contract with her and that she is therefore free to accept offers.

H. C. Parsons' new theatre at Hartford, Conn., will be ready for opening the latter part of March. Mr. Parsons will spare no expense to make this theatre one of the prettiest in the country. He wants a first-class attraction for the opening date. Julius Cahn represents him in New York.

R. B. Parkman, 1251 M Street, N. E., Washington, D. C., has a society play and the libretto of a comic opera which he will let on royalty.

John E. Henshaw and May Ten Broeck, having withdrawn from The Passing Show company, are open for engagements.

Edythe Chapman gained much praise during her special engagement as leading support to Robert Mantell. She is now at liberty.

Albert Hart, who is playing the title-role in Wang, has made a pronounced hit everywhere. This is Mr. Hart's second season in the part.

A strong attraction is wanted for the ushers' benefit at Springfield, Ill.

Bert Coote is negotiating with Arthur Law, author of The New Boy, to write him a new play.

Freeman's Theatre is the only popular price theatre in Cincinnati catering to refined audiences. The prices range from ten to fifty cents. A number of good combinations are wanted for Feb. 10 and thereafter by Manager P. Salisbury, giving two performances daily. The Freeman has been doing a good business.

Jessie Mae Hall, who is starring in a repertoire of strong plays, is making a feature of The Princess of Patches, which has proven very successful. Miss Hall, who is only playing week stands, reports big business.

Manager Frank Kilroy's has still some good time open in April and May for first-class attractions at the Grand Opera House, one of Brooklyn's popular playhouses. The Grand is one of the handsomest theatres in the country.

Hettie Bernard still continues to win much favor as the Tough Girl in Jolly Old Chums.

Visitors to the American Theatrical Exchange lately have noted the improvements made in William B. Seeskind's private office which makes it one of the most comfortable in the Abbey Theatre Building. For the past week the Exchange's correspondence in relation to bookings for this and next season has averaged 582 letters daily, or 3,192 for the weekly output, while those received for the Exchange and its patrons aggregated 6,794, of which 73 were foreign, covering about every portion of the inhabited globe. This gives a faint idea of the increase of business over former years. New theatres are constantly being added to the already strong lists, and every mail brings applications from the better class of attractions. The popularity of the American Theatrical Exchange has been won on its merits, and its future is one of assured success.

The new Grand Opera House at Lexington, Mo., which was opened Dec. 9, is managed by Joe C. Logan. The house is thoroughly modern in its appliances, has a large stage and seats 900. Lexington is an excellent one-night stand, and Manager Logan is now booking for next season.

Amy Ames, a clever soubrette and character actress, is disengaged for the rest of the season. She may be addressed care of this office.

The Pawtucket Opera House, the only theatre in Pawtucket, R. I., is offered for sale by Sam Saulson, the owner. The theatre is modern and up-to-date.

Eleanor Barry has received much praise for her work in support of W. H. Crane.

Ethel Marlowe assumed the role of Niobe at six hours' notice in Kent, O., on Jan. 21, and gave a perfect performance, the star, Minerva Dorr, being ill.

Della Watson is the musical director of Mahoney's Wedding company.

ELK NOTES.

Punxsutawney, Pa., Lodge gave a reception to Howard Saxby after his lecture Jan. 14, which was attended by the entire home lodge and a host of visiting Elks.

Jersey City Lodge will hold a social session at the Bon Ton Theatre 26. Brothers Maguire, Bell and Dinkins give the house, and Brother Henry Wagner of the Academy of Music orchestra will furnish the music. New York, Brooklyn, Newark, Elizabeth and Hoboken lodges will be the guests of the evening, and a big programme has been arranged.

Amsterdam, N. Y., Lodge held ther annual reception on Jan. 22 when about 175 guests were present. Delegations from local lodges of Albany, Schenectady and other towns along the Mohawk Valley were present.

Jersey City Lodge held a ladies' social session on Sunday evening, at the Bon Ton Theatre. The stage was under the management of Thomas W. Dinkins and Walter C. Smith. Henry F. Wagner and his Academy of Music orchestra furnished music, and Whitman and Davis, Bertha Fisch, Smith O'Brien, Harry Wright, Madge Maitland, Maggie Lee Clark, Bobby Raymond, Charles B. Ward, F. Edward Daly, Nellie Daly, James A. Sturges, West and Burke, J. Berger, Jennie Reynolds, Roy Sinclair, Leslie Gossin, Nellie Lawrence, John W. Kelly, George Rehill, Mark Murphy, George Betts, Armand, Marie and Edouard, Robert McDonald, Annabelle, Fred Wilson, Cloofos, Stoppa, Remonde, and Guibal and Guibal furnished entertainment.

NOTES FROM ABROAD.

A telegram from St. Petersburg says that a theatre at Ekaterinoslav, South Russia, was destroyed by fire recently and large loss of life ensued.

The German play, Der Rabenvater, has been adapted into English by Arthur Bourchier under the title A New Baby; or, A Wise Father.

Married.

PRENTISS-LUCKSTONE.—Harolde Townsend Prentiss and Minnie Luckstone, in New York, on Jan. 12.

Died.

FREEMAN.—Vera Freeman, in New York, on Jan. 25.

INMAN.—At Chicago, Jan. 15, Belle Inman (Mrs. George Berry).

RODEN.—At London, England, on Jan. 8, Frank Roden, aged 45 years.

SWEARINGEN.—William Swearingen, in Centerville, Ia., on Jan. 20.

GRAND PRODUCTION OF THE ROMANTIC MILITARY DRAMA!

By Gen. Felix Agnus and M. Louise Malloy. Successfully produced at Albaugh's Lyceum Theatre, Baltimore, Md., entitled

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January 24, 1896.

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DATES AHEAD.

[CONTINUED FROM PAGE 19.]

27-Feb. 1, Erie, Pa., 3, Rochester, N. Y., 4-5, Syracuse 6, Ithaca 7, Utica 8, Brooklyn 10-15.

TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Fort Worth, Tex., Jan. 28, Dallas 29-30, Sherman 31, Denison Feb. 1, Paris 3.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Cleveland, O., Jan. 27-29, Toledo 30-Feb. 1.

WHITNEY OPERA CO. (Rob Roy): Detroit, Mich., Jan. 28-Feb. 1, Ann Arbor 3-4, Grand Rapids 5-6, Saginaw 7-8, London, Ont., 10-11, Woodstock 12-13, Hamilton 14-15.

WANG (D. W. Truss and Co., mgrs.): Omaha, Neb., Jan. 28, Sioux City, Ia., 29, Lincoln, Neb., 30, St. Joseph, Mo., 31, Atchison, Kans., Feb. 1, Kansas City, Mo., 3-5, Ottumwa, Ia., 6, Oskaloosa 7, Burlington 8, Quincy, Ill., 10, Galesburg 11, Peoria 12.

WALES OPERA: Duluth, Minn., Jan. 27, 28.

MINSTRELS.

A. G. FIELD'S WHITE MINSTRELS: Albany, N. Y., Jan. 29, Poughkeepsie 30, Kingston 31, Schenectady Feb. 1, Glens Falls 3, Bennington, Vt., 4, Lexington 5, Montreal, P. Q., 6-8.

BOSTON AND VICTOR: Cripple Creek, Col., Jan. 28, Victor 29, Colorado Springs 30, Idaho Springs 31.

DARKEST AMERICA (Will A. Junker, mgr.): Abilene, Kan., Jan. 28, Junction City 29, Emporia 30, Lawrence 31, Leavenworth Feb. 1, Holton 3, Horton 4, Beatrice, Neb., 5, Lincoln 6, Hastings 7, Kearney 8.

GORTON'S (Charles H. Larkin, mgr.): Key West, Fla., Jan. 28, 29, Tampa 31, Feb. 1.

HI HENRY'S MINSTRELS: Philipsburg, Pa., Jan. 28, Altoona 29, Johnstown 30, Latrobe 31, Steubenville, O., Feb. 4, Washington, Pa., 7, Wheeling, W. Va., 8.

J. H. HAVERLY'S: Montgomery, Ala., Jan. 28, Atlanta, Ga., 29-30, Savannah 31.

PRIMROSE AND WEST (Joseph Garland, mgr.): New York city, Jan. 27-Feb. 1, Brooklyn, E. D. 3-8.

SAN FRANCISCO (W. A. Ward, mgr.): Toronto, Ont., Jan. 29-Feb. 1, Guelph 3, 4, Galt 5, Berlin 6, Seaforth 7, Goderich 8, Clinton 10, Mitchell 11.

VAUDEVILLE.

AL REEVES: Cincinnati, O., Jan. 26-Feb. 1.

AL MARTZ: Benton Falls Jan. 28.

BLUEBEARD BURLESQUE: Philadelphia, Pa., Jan. 27-Feb. 1.

CITY CLUB: Lowell, Mass., Jan. 27-29, Fall River 30-Feb. 1.

CREOLE BURLESQUE (Sam T. Jack, mgr.): N. Y. city Jan. 27-Feb. 1.

CITY SPORTS: Indianapolis, Ind., Jan. 27-Feb. 1.

DALY'S COMEDIANS: Clinton, Ill., Jan. 27-29, Streator 30-Feb. 1.

FRENCH FOLLY: Harlem, N. Y., Jan. 27-Feb. 1.

FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Albany, N. Y., Jan. 27-29, Syracuse 30-Feb. 1, Rochester 3-8, Buffalo 10-15.

FLYNN AND SHERIDAN'S BIG SENSATION: Providence, R. I., Jan. 27-Feb. 1.

GUS MILTON: Ash Grove, Mo., Jan. 27-29.

GUS HILL'S NOVELTIES (Gus Hill, prop.): New York city Jan. 20-Feb. 1.

HARRY MORRIS' ENTERTAINERS: Cleveland, O., Jan. 27-Feb. 1.

HOWARD ATHENAEUM: Buffalo, N. Y., Jan. 27-Feb. 1.

HARRY WILLIAMS' METEORS: Montreal, P. Q., Jan. 27-Feb. 1, Brooklyn, N. Y., 3-8.

HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): Salinesville, O., Jan. 28, Alliance 29, Hibbard 30.

HYDE'S COMEDIANS: Philadelphia, Pa., Jan. 27-Feb. 1.

HALL'S CHICAGO CO: Louisiana, Mo., Jan. 28.

HOPKINS' SPECIALTY: Omaha, Neb., Jan. 27-29, Des Moines, Ia., 30, Oskaloosa 31, Davenport Feb. 1, Milwaukee, Wis., 3-8.

JOHN W. ISHAM'S OCTOROONS: Pittsburg, Pa., Jan. 27-Feb. 1.

LADIES' CLUE: Boston, Mass., Jan. 27-Feb. 1.

LONDON GAIETY GIRLS: Baltimore, Md., Jan. 27-Feb. 1, Harlem, N. Y., 3-8.

MY UNCLE JACK: New Haven, Conn., Jan. 27-29, Waterbury 30, Newburg, N. Y., 31, Fishkill Feb. 1.

NEW YORK STARS (Gus Hill, mgr.): Philadelphia, Pa., Jan. 27-Feb. 1.

NIGHT OWLS' BURLESQUE: Albany, N. Y., Jan. 27-Feb. 1, Brooklyn 3-8, New York city 10-18.

ORIENTAL EXTRAVAGANZA: Philadelphia, Pa., Jan. 27-Feb. 1.

OLYMPIA WEBER: Hoboken, N. J., Jan. 27, 28, Trenton 29, Chester, Pa., 30, Wilmington, Del., 31, Feb. 1.

REILLY AND WOOD: Williamsburg, N. Y., Jan. 27-Feb. 1.

RUSSELL BROTHERS: Washington, D. C., Jan. 27-Feb. 1, Philadelphia, Pa., 3-8.

SAM DEVERE: Brooklyn, N. Y., Jan. 27-Feb. 1, New York city 3-15.

TONY PASTOR: New York city—indefinite.

TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): Bridgeport, Conn., Jan. 27, 28.

TRANS-OCEANICS: Omaha, Neb., Jan. 26-29, Des Moines, Ia., 30.

WATSON SISTERS: Paterson, N. J., Jan. 27-Feb. 1.

WEBER AND FIELD'S VAUDEVILE CLUB: Baltimore, Md., Jan. 27-Feb. 1.

WEBER AND FIELD'S OWN: New York city Jan. 27-Feb. 1.

WASHBURN SISTERS: Chicago, Ill., Jan. 26-Feb. 1.

WHITE CROOK (Eastern): Mahanoy City, Pa., Jan. 28, Pittstown 29, Carbondale 30, Honesdale 31.

ZERO (Joe Oppenheimer, mgr.): Worcester, Mass., Jan. 27-Feb. 1, Philadelphia, Pa., 3-8.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Delta, Col., Jan. 28, Montrose 29, 30, Ouray 31-Feb. 1, Gunnison 3, 4, Salida 5, 6, Colorado Springs 7, 8.

COL. INGERSOLL'S LECTURES: Little Rock, Ark., Feb. 1, Hot Springs 3, Texarkana, Tex., 4, Marshall 5, Dallas 6, Waco 7, Galveston 8, Houston 9, San Antonio 10, Austin 11, Fort Worth 12, Sherman 13, Fort Smith, Ark., 14, Springfield, Mo., 15.

COLE'S CIRCUS: Wedgefield, S. C., Jan. 28, Bishopsville 29.

ELI PERKINS (Lectures): Mt. Vernon, O., Jan. 30, Liberal 31, Glidden, Ia., Feb. 3, Perry 4, Emmettsburg 5, New Providence 6.

FREDERICK BANCROFT (Magician): Chicago, Ill., Jan. 27-Feb. 1.

HILLYER AND BERGL'S MYSTAGOGUES: McComb City, Miss., Jan. 27, 28, New Orleans, La., 29-Feb. 1.

KELLAR (Dudley McAdow, mgr.): Montreal, P. Q., Jan. 27-Feb. 1.

MARSHALL P. WILDER: Elmira, N. Y., Feb. 4.

NATIONAL SPECTACULAR CARNIVAL: Frankfort, Ind., Jan. 30, 31.

O. B. STEEL: Bangor, Me., Jan. 28-30, St. John, N. B., Feb. 1.

THE FLINTS (L. J. Meacham, mgr.): Muscatine, Ia., Jan. 27-Feb. 1, Peoria, Ill., 3-9, Streator 10-12.

THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Pittsburg, Pa., Jan. 27-Feb. 8, Titusville 10-15.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Alter, Lottie
Amber, Mabel
Acklam, Evelyn
Armstrong, Mrs. Sidney
Arling, Maude
Arkwright, Blanche
Bagley, Maude
Bartho, Mlle. C.
Bigelow, Velena J.
Bartlett, Marie
Beach, Kate
Bellc, Leola
Burroughs, Marie
Beaudet, Hetta
Bouton, Madeleine
Bateman, Victory
Bageaice, Jeannette
Bates, Mrs. W. E.
Bayliss, Bertha
Beaute, Daisy
Bell, Ida
Barry, Eleanor
Bond, Mrs. F.
Bennett, Miss E.
Bidwell, Sylvia B.
Berkell, Mrs. Rose
Bageicci, Jeannette
Barlow, Emma
Gale, Frankie C.
Gaylor, Flossie
Gardner, Gussie
Gilson, Gertie
Goldie, Beatrice
Henshaw, Blanche
Hoyt, Caroline M.
Hall, Mollie C.
Harriman, Mildred
Handysides
Mrs. Clarence
Honk, Mrs. Snow
Harrison, Miss Benj'y
Hall, Pauline
Henderson, Josie
Hudson, Mabel
Harrison, Alice
Humphreys, Nina B.
Hill, Nellie
Harned, Virginia
Irwin, May
Johnson, Blanche
Jewell, Clara A.
Johnson, Sallie
Johnston, Fannie
Jack, Mrs. John
Janauschek, Mme.
Kean, Bertha F.
Kitson, Ella
Neilsen, Alice
Ouri, Adele P.
Owanzini, Miss E.
Pomeroy, Frances
Page, Dora
Pierce, Lidia
Peterson, Frankie
Perlet, Mrs. Herman
Parker, Lottie B.
Parkel, Mrs. C. A.
Ring, Julia F.
Reming, Louise
Rogers, Ida Marie
Riversdale, Mrs.
Rawlston, Miss Zelma
Routt, Cora
Ringquist, Ella
Raymond, Joyce
Reilly, Mrs. Clara
Rayceta, Lillian
Ryan, Mrs. Thos. J.
Rhea, Janet
Sylvester, Annie E.
Sprague, Catherine
Stannard, Barbara
Swift, Lily
Sheridan, Mrs. Mary
Snyder, Lenore
Sanders, Lucille
Sott, Grayer
Sheridan, Grace
Simpson, Cheridah
Sawyer, Lizzie
Sanford, Louise
Sherwood, Grace
Starr, Rhea
Sanger, Marie A.
Selbie, Eva
Schermerhorn, Ortlet a
Thomas, Hilda
Troia, Mlle.
Taylor, Lucy
Thompson, Laura
Titus, Lydia Veramans
Ten Broeck, Helen
Towle, May
Tyler, Odette
Tabor, Lulu D.
Ulber, Maud
Ulmer, Lizzie May
Verona, Irene
Van Ohlen, Kittie
Worth, Dotty
Wade, Amy
Wright, Mrs. Harry
Whitty, Gertrude
Welch, Helen
West, Jessie
Webster, Marion
Williams, Lottie
Walters, Blanche
Winston, Nodine
Wallace, Miss F.
Waller, Emma
Wisdom, Clara
Weston, Mrs. Frank
Waters, Sallie
Wallark, Mrs.
Winther, Lillian
Wells, Georgia

MEN.

Ahorn, Milton
Alvary, Max
Arthur, D. V.
Arnold, Ion
Askin, Harry
Anderson, Richard
Adair, Walton S.
Baldwin, Walter S.
Barbour, Edwin
Bennett, Frank
Brown, Harry
Beers, Newton
Bigelow, Chas. A.
Boyd and Ralston
Blodgett, A. L.
Briggs, Floyd R.
Boyer, Willis E.
Blaney, Chas.
Bland, Billy
Brant, Dave W.
Brooks, Irving
Brabes, P. H.
Butler, Fay
Bell, Digby
Bell, E. M.
Babcock, Theo
Bratian, John
Battle, Samuel S.
Bertram and Williard
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Bonner, Chas.
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Burnham, Nicolas
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Burkhardt, Henry
Bowles, George
Cuneo, A. E.
Collier, Edmund
Carter, Chas. H.
Couldock, C. W.
Crolies, Rich P.
Connears, N. D.
Cavanagh, P.
Carlton, W. T.
Carroll, Mat
Coit, Jno.
Curtin, E. J.
Cooper, J. R.
Chester, H.
Carlin, Will
Christe, W. B.
Campbell, Master Argyle
Crooks, Grant
Craig, Robt. H.
Chilvers, Hugh
Cody, Col.
Connelly, Frank J.
Chase, Mr. H.
Coventry, Gerard
Cawthorne, Herbert S.
Collins, J. G.
Currier, Frank
Donnelly, Edward
Darcy, Maurice
Dickeson, H. A.
Dickeson, W. F.
Dickson, Henry
De Lacy, Victor
Dunning, W. J.
Duff, J. C.
Dickson, Chas.
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Dumont, Frank
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Douns, Prof. S. Victor
Driscoll, Harry
Dunne, John W.
Detliv, J. R.
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Dayer, Thos.
Davidson, Dore H.
Drew, Mr. & Mrs. Sidney
Dee, Mr.
De Lange, Louis
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Edwards, Wm.
Erle, E. L.
Edmunds, Leslie
Ellinghouse, Alf
Emerson, Billy
Errharte, Mr.
Eddy, Jerome
Emmett, Jos. K.
Ewing, H.
Ellis, Chas. T.
English, Harry
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Forrester and Rice
Flynn, James D.
Forrister, John T.
Flint, Douglas
Fisher, P. D.
Farren, G. F.
Foy, Eddie
Fechheim, Chas.
Fuller, Wm.
Farner, Otis
Farley, H. G.
Fettle, Jake A.
Fairfield, H. W.
Fulford, Robert
Fairbanks, Wm.
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Gerson, Will
Gorman, W. E.
Graham, John
Gossen, John L.
Gibney, Prof. M.
Granger, Willis
Glaser, Matt
Gibbs, H. A.
Guther, Thos.
Gill, Wm. S.
Golden, Richard
Graven, Wm.
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Gillette, Wm.
Guildtouch, J. W.
Harrison, Mr.
Harrison, Mr. G.
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Hitchcock, Raymond
Harrison, D. E.
Holpin, W. J.
Holt, Chas. A.
Hopper, H. S.
Harkins, J. W.
Harris, J. Mortimer
Hastings, Alfred H.
Hicks, Hugo
Hanchett, David
Hicks, L. P.
Harley, John F.
Harkins, Jas. W.
Horton, Walter
Herbert, Victor
Hurtig and Seamon
Harrod, Geo. F.
Hanna, Wm. A.
Hall, J. M.
Herrick, G. Frank
Harley, Jno.
Horne, Danville
Henderson, Adolph
Hanford, Edwin
Hounlton, John W.
Herbert, Frank B.
Handysides, C. A.
Hallton, Geo.
Howe, Walter
Hill, Warren F.
Hussigan, Ed
Hereford, W. R.
Holt, Clarence E.
Hammond, Ed
Heywood, Wm.
Hall, Mills
Haynes, M. P.
Hart, H. E.
Hilliard, Morton H.
Hoyt, Chas.
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Irison, Frank O.
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Joseph, Sam H.
Jones, Francis
Jefferson, Joseph
Jakobowski, E.
Jose, Richard
Jack, John
Kensti, F. S.
Keane, Harry L.
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Kelly, James A.
Kreyer, F. E.
King, S. T.
Kevin, Thos.
King, Steve
Keenan, Frank J.
Lamson, Wm.
Layborn, Algernon
Leslie, H. T.
Laurense, V. V.
Lipman, Milton S.
Larkin, Arthur
Lawrence, Arthur
Lawson, Mark
Long, Nick
Long, George
Lloyd, Douglas
Leigh, Clifford
Lodge, Ben
Lonergan, Lester
Lester, Daniel E.
Lang, Chas. F.
Lester, J. P.
Mordaunt, Frank
Mestayer, Chas. H.
Moulton, Arthur
Mark, Hugh
Morgan, W. J.
Morrison, W. D.
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MacGileny, Hugh
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Meyrick, Harry
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Moss, Jno.
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Murphy, Fitzgerald
Magee, G. P.
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Naveatil, Edward
Norton, Wm. D.
Newell, Williard
Nichols, Guy
Nash, Geo.
Nobles, Milton
Nichols, E. M.
Norcross, Frank
Newfield, I. P.
Nichols, Edward
Ogden, Wm. R.
Perkins, Walter
Peirt, Frank
Philpha, Edwin
Phillips, Walter A.
Parker, Frank
Powers, Fred
Patee, Clare M.
Price, Bob
Philps, H. P.
Perlet, Herman
Plympton, Eben
Paulding, Federn.
Peiper, Ted
Packard, Geo.
Pratt, Lyman M. B.
Powers, James T.
Page, John
Reynolds, Will
Ricci, H. S.
Rankin, McKee
Reddin, J.
Ringarall, Oscar
Russell, Richard P.
Reed, N. D.
Rensselier, Warde
Rieley, Jno. F.
Redmund, Wm.
Rich, W. C.
Rudolph, W. H.
Rareshide, Geo.
Rolilte, Chas.
Russell, Malcolm E.
Roheds, Ed.
Russell, E. C.
Riversdale, J. S.
Reilly, Bernard J.
Royle, Edwin M.
Ridings, H. J.
Reynolds, W. A.
Reed, I. A.
St. Ormond, Harry
Smith, Bill Brown
Stevens, Jerome
Slaughter, T. H.
Stone, E. G.
Stg.-Mgr. Pauline Hall
Scheffer and Blakely
Stockwell, L. R.
Spears, Joseph W.
Sackett, Hubert
Steindorff, Paul
Sullivan, J. T.
Stroh, Fred W.
Stevens, F. W.
Simpson, M. E.
Stone, Ben W.
Sage, Will F.
Schloss, Irwin E.
Smith, Arthur G.
Schwartz, Fred
Spencer, Alex
Stockbridge, Henry
Shattuck, Jake
Shunk, J. H.
Sampson, Wm.
Sweatman, W. L.
Scannell, G. P.
Snyder, E. J.
Schilling, Wm. F.
Showalter, C. C.
Struck, Henry
Thatcher and Johnson
Travers, W. H.
Tannehill, Frank
Thall, Sam
Thropp, Chas.
Thayer, Bert
Thomas, Gus P.
Tailer, Albert
Thall, Mark
Thompson, Denman
Tallman, Mr.
Tassen, Algernon
Thompson, Hallett
Vetter J. K.
Valerga, Frank
Wormb, Mr.
Williams, Frank
Whitmore, J. K.
White, Le Grand
Webber, Harry
Westfield, A. H.
Walters, C. M.
Weinstron, Mr.
Wilson, Wm.
Walker, Joseph B.
Wynne, A. Owen
Wilson, A. L.
Williams, H. A.
West, Percy
Wright, Empire
Warner, F. E.
Wiltsie, T. T.
Weixelbaum, Karl
West, E.
Warde, Frederick
Whalen, John J.
Williams, F. E.
Walshe, Wm.
Waldrich, Arthur
Wood, N. S.
Wall, Geo. P.
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THE ITALIAN MIRACLE PLAY.

ROME, Jan. 10.

I want to describe to you a Christmas play of mediaeval times. Mystery plays were commonly given at Christmas time during the Middle Ages. But the most celebrated of all was The Feast of Asses, and the old priests who could arrange a good performance of this had strong dramatic instinct, and must have possessed true managerial instincts. The Feast of Asses is no longer given in modern Rome, but it is still seen in some country villages, where it is performed by marionettes.

In the days of its glory, however, it was performed by men, all of whom required a special training to understand their parts and play them well. A church was usually the theatre. In the centre burned a furnace of fiery flames, and beyond that was the stage. The performance began with a procession of Biblical personages, dressed in costume. The procession was headed by two priests, who sang words of praise to God, and which was interrupted by shouts of "Glory!" at every line. When the procession reached the middle of the stage it was met by six Jews on one side and six Gentiles on the other. Two Vocators stood between them, while all the members of the procession stood around.

"The Lord is made man!" then exclaim the Gentiles.

"O Jews!" then say the Vocators, "the word of God, your laws, prove it."

"They prove that we are to govern you!" answer the Jews.

The Vocators then appeal to the Prophets, who overwhelm the Jews, and bear witness to the Infant Jesus.

After this followed a wonderful pageant. One by one all the great personages in history came forward into the full glare of the large fire, said a few words, then passed on again into gloom.

Moses was always the first to appear, with a rod in one hand and the tables of the law in the other. He had a long beard, and wore on alb, a cape and porus on his forehead. His speech was expressive of the greatest scorn for unbelievers. Amos followed with wheat in his hand, then Isaiah, with a long, white beard and a red band across his forehead. Aaron was one of the most impressive figures in the pageant, for he was dressed in full pontificals, with a mitre on his head and a flower in his hand. Daniel was always represented by a beautiful youth. Amongst the comic characters came Habakkuk who was dressed in a dalmatic, with horseradishes in his hand, which he ate during his speech, and he beat the Gentiles with palms as he passed them.

From time to time this procession was interrupted to allow the performance of some dramatic episode—as for instance the appearance of Balaam and his ass, from which the play took its name. When half way up the stage, he was met by the angel in white robes and long yellow hair, and he would wave a sword in front of the ass's face. The ass stumbled, and Balaam beat it; then a child, hidden under the trappings of the ass, would cry: "Why do you hurt me so?" Then followed the whole scene as described in the Bible—after which, the angel warned Balaam to have no dealings with Balak, and then disappeared.

It was the custom at this moment for the spectators to call: "Balaam, Balaam, prophesy!" and Balaam prophecied.

New Testament characters were introduced regardless of chronology. Pagan kings and queens appeared with classic poets, reciting their own verses, etc., etc. Towards the end of the performance, the center fiery furnace was brought into play. Nebuchadnezzar, arrayed in purple, and with a crown on his head, appeared, accompanied by armed men, and three beautiful youths. The king held an image in his hand, and commanded his followers to worship it. This they all did, excepting the three beautiful youths, who stood aloof. The king then ordered them to kneel before the image, but they refused. They were then bound and thrown into the fiery furnace; but to everyone's surprise, they were at once delivered, and borne away in triumph by an angel.

Then came a Sybil, who held a long conversation with the Vocators. But they do not understand her.

The last personage of importance was Judas. He begins his tale in a thrilling style: "Of right my place is in the burning hell, with Pilate, Herod and Caiaphas, but I am here at certain times of the year; at all other times I lie still in hell, in full burning fire!" A few broad jokes were then expected from him by the spectators, who considered him more as a comedian than a tragedian. Finally came kings, prophets, saints and martyrs, all glorifying Christ and uniting in one long hymn of praise to God! And such was the Feast of Asses in ancient Rome. Many would wish to see it revived. As a curiosity it might pay some enterprising manager. Nothing is so new as the old. S. P. Q. R.

THEATRICALS IN AUSTRALIA.

SYDNEY, N. S. W., Dec. 23.

The Christmas season, so far as things theatrical are concerned, promises to be unusually gay this year. In Sydney Messrs. Woods and Marshall, the new lessees of Her Majesty's Theatre, are staging the pantomime of Robinson and Crusoe, by Bert Royal, and as Williamson and Musgrove are contenting themselves with a pantomime at their Melbourne Theatre, a big success is assured.

The Brough and Boucicault Comedy company open at the Lyceum on Boxing Night with a revival of The Amazons, to be followed in quick succession by Niobe, Dandy Dick, and The Magistrate. During the season several new plays will be presented to the Sydney public, including John O'Dreams and The Notorious Mrs. Ebbsmith. There is a whisper that B. and B. have the rights of Trilby.

On Saturday last C. B. Westmacott inaugurated his season at the Royal with a fine production of Pat, or the Bells of Rathbeal, the rights of which he obtained from Harry Monkhouse during his recent visit with The Gaiety Girl company.

Wilfred Shine, who came over here with the Morocco Bounders as Spoofah Bey, is well cast as Pat in A Typical Irish Lad. Sweeny, late of George Rignold's company, made an excellent Irish Biddy. Driscol Foley, an artist new to Sydney, proved himself an equally good vocalist and dancer. Heloise Aousta, recently arrived from the English provinces, was hardly strong enough as leading lady, though she has a pleasant and well-trained voice. The cast, which is a strong one, includes C. B. Westmacott, C. R. Stanford, Harie Ireland, Florrie Forde, Minna Phillips, and Allie Senior, all of whom did creditably. A feature was the Trilby dance by the Anderson Sisters.

Alice Leamar continues to be the chief attraction at Harry Rickards' Tivoli Hall. The Lenton Brothers from 'Frisco are also a draw. Mr. and Mrs. Rickards are returning here from London.

Pollard's Juvenile Opera company reopen the Criterion on Boxing Night with Olivette, by arrangement with Williamson and Musgrove.

Little Jessie Clitherow will appear at the Standard Theatre during the holidays as Little Lord Fauntleroy. A good company, including her father and mother (Rose Brandram) and several ex-members of the Brough and Boucicault company are supporting the child actress.

George Rignold is resting in his Summer resort up Middle Harbor. He contemplates another tour through New Zealand, which he has not visited for over nine years. He has postponed his American and English trip till the weather is warmer in those countries. Handsome George is now a votary of the cycling craze.

Maggie Moore is up Ballarat and Bendigo way with Little Jack Sheppard and other burlesques.

The Land of the Moa company has gone to Brisbane for a season.

Scott Inglis, Stirling Whyte and D'Orsay Ogden are over in Hobart for the Christmas season.

Mlle. Antoinette Trebelli's concerts are drawing well at the Centenary Hall.

A. E. Matthews, Percy Brough and Mr. and Mrs. Thomas, who came out with Charley's Aunt company, have returned to London. Clifton Alderson of The New Boy company has also returned.

We have in Sydney two sisters of Dorothea Baird, the Trilby in Beerbohm Tree's company.

Miss Watts Phillips, daughter of the dramatist of The Dead Heart and other plays, has returned from a short visit to London, and is retiring from the stage to take up teaching of her art.

Helen Dauvray, who has lately been appearing at the Lyceum during Williamson and Musgrave's seven weeks' dramatic season, has returned to America by the Canadian mail boat. In February next she will appear as Kate Shipway in One of Our Girls at the American Theatre, New York. Mr. French engaged Miss Dauvray by cable while she was successfully appearing in the same character at our Lyceum.

Djin-Djin or the Japanese Bogey Man is W. and M.'s Melbourne pantomime this year and will be transferred to Sydney next year. Miss L. Millard, an American burlesque artiste, and Florence Young assume leading parts, and in the cast are included George Lavin and Edward Farley. E. NEWTON DALY.

MELBOURNE, Dec. 23.

The French Comedy company was seen at the Princess Theatre for the first time in Melbourne on Saturday, Dec. 7.

John Coleman has been the great attraction at the Opera House during the week. A special feature during the holiday season is the engagement of the Crossley Sisters, who are announced as England's leading song and dance artists. They commence their season on Saturday, Dec. 21.

Will Whitburn and Akerman have opened a minstrel entertainment at the Cambridge and are doing fair business.

Harry Rickards is expected back in Melbourne early in the New Year.

Fred Dark has been engaged to play in the Theatre Royal pantomime. After his engagement he will go to America.

Flora Grupner has been engaged to play in the Princess' pantomime.

Harry Rickards has engaged the celebrated Vaidis Sisters for his Tivoli company.

At the Theatre Royal all hands are at work for the Christmas pantomime, which begins on Boxing Night. The title is Santa Claus: or, The House that Jack Built.

Slade Murray, who has just finished his Australian engagement, is on his way to America.

J. M. R.

SEVERAL JUDGMENTS.

Neil Burgess and his wife confessed judgment last Tuesday for $12,548 in favor of Luke A. Burke and Hamilton M. Weed for the amount due on a demand note made by Mr. Burgess and endorsed by his wife. A few days previous, the Sheriff had received an execution against Mr. Burgess from Brooklyn for $1,308 in favor of Lola Bertell, who was engaged to play in The Year One. When the Sheriff went to the Star Theatre to make levy he was told that Manager Kelly has a bill of sale on the scenery, etc., and that Mrs. Ann Stoddart, Mr. Burgess' mother-in-law, has a bill of sale of his carriages and horses.

Other judgments have been entered since.

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